Delightful history of ye gentle craft: an illustrated history of feet costume, with the princely and entertaining history of SS. Crispin and Crispianus, and other noted shoemakers / by Sam S. Campion.

#### **Contributors**

Campion, Sam S.

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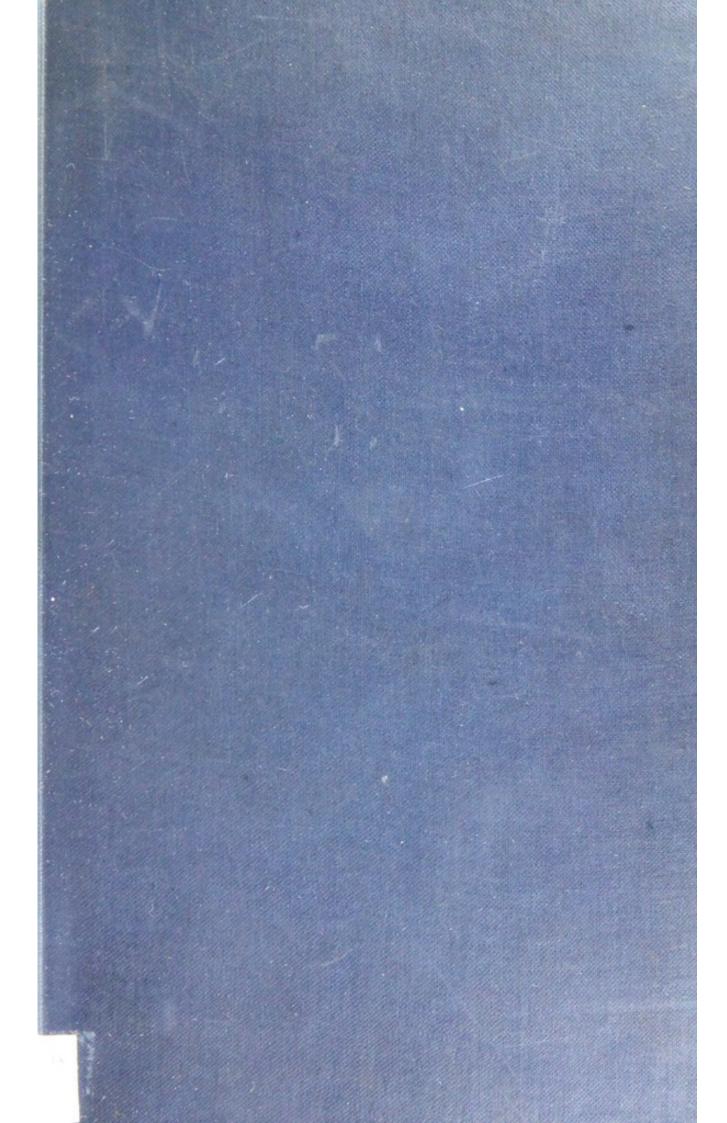
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### DELIGHTFUL HISTORY OF



AN ILLUSTRATED HISTORY

# FEET COSTUME.

WITH

History of SS. Crispin and Crispianus,

AND OTHER NOTED SHOEMAKERS.

With many Curious Details from Early Records & Tracts.

Frontispiece of "St. Crispin's Day" by George Cruikshank.



Second Edition, Revised and Enlarged.

Morthampton :

PRINTED AND PUBLISHED BY TAYLOR & SON.

1876.

THE

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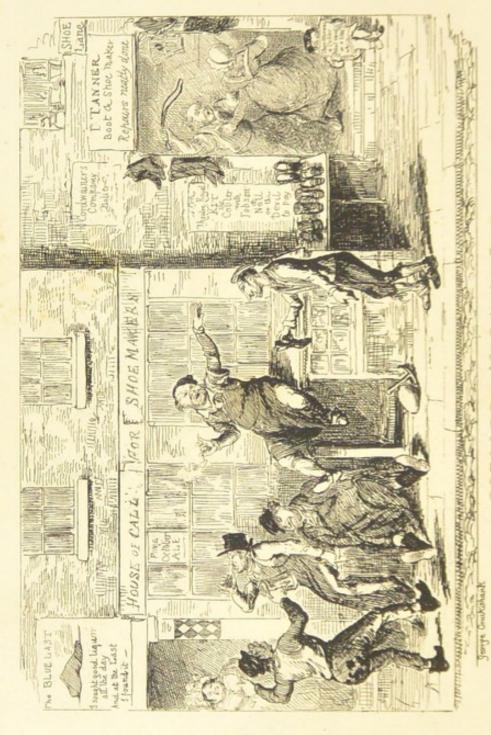
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AN

### ILLUSTRATED HISTORY

# FEET COSTUME.

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THE PRINCELY AND ENTERTAINING

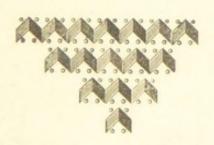
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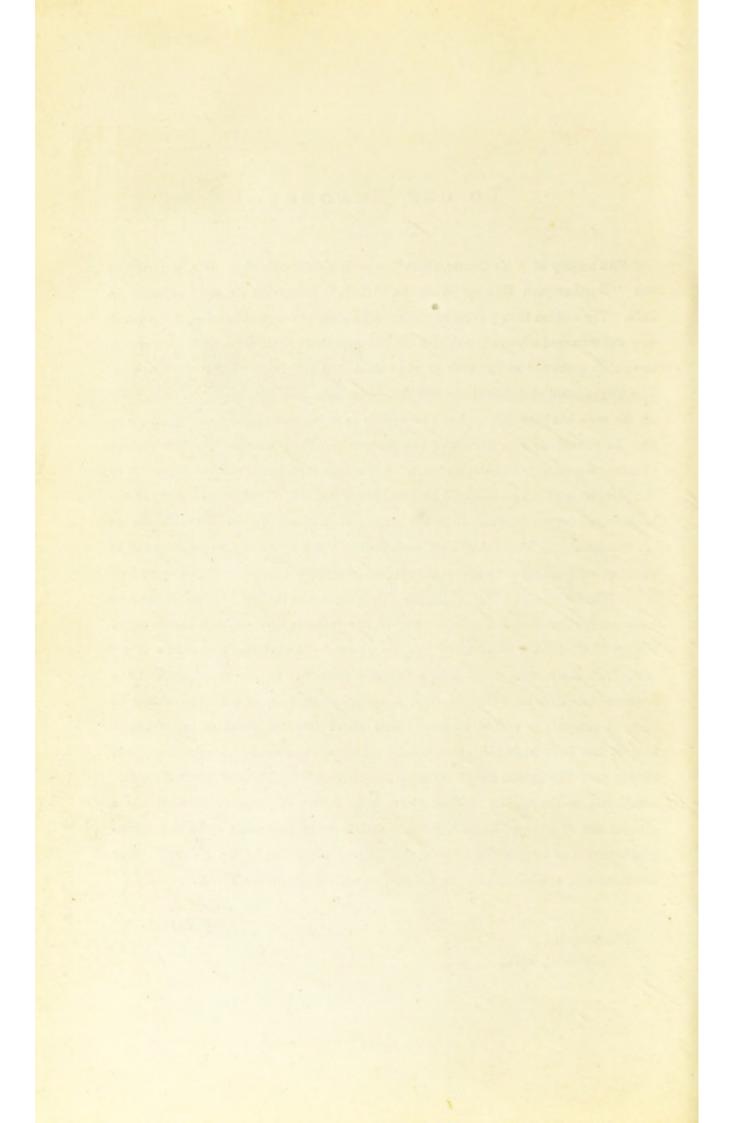
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## TO OUR READERS.

THE history of "Ye Gentle Craft" was originally published as a souvenir of the "Northampton Leather Work Exhibition," held with so much success in 1874. The edition then published having been some time ago exhausted, the present new and enlarged edition is published in the confidence that the same favour which the public bestowed on the work at the outset will not be withheld from it now. The biographical sketches at the end have been materially amplified; and the body of the work has been enlarged and revised so as to secure as perfect accuracy as may be. In publishing this Sketch of the History of "Feet Costume," with its curious details concerning "The Gentle Craft," we have to express our acknowledgments to the proprietor of "The Boot and Shoemaker's Assistant" for the use of many of the blocks used for the illustration of the work. We are indebted to the "Histoire de la Chaussure" by Paul Lacroix-a work characterized by great research and full of the most valuable information on the subject of leather work and workers-for four of the illustrations, figs. 22, 23, 24, 25. To Messrs. Chatto and Windus we have to acknowledge our obligations for the use of the valuable and striking engraving of George Cruikshank's remarkably graphic picture—"October—St. Crispin's Day," taken from the famous caricaturist's Comic Almanack. In the preparation of the brochure facts have been gleaned from a variety of sources, and though within so small a compass it cannot be hoped that all of interest about so interesting a subject has been included, yet it is believed enough will have been said of the past history of "The gentle craft" to show that it has great claims to the respect and admiration of the world. A second part is in course of preparation, including a copious list of French, English, Scotch, and German proverbs; epitaphs; bibliographical list of broadsides, ballads, and histories pertaining to the "Craft." Any notes, scraps, or hints relating to the subject will be esteemed a favour.

JOHN TAYLOR.

Northampton, December, 1876.



SHOEMAKERS OF PARIS.





## History of "Pe Gentle Craft."

Of Crispin's trade in modern times and old,
And all the varied costume of the feet
And fashion's change, our history shall treat:
Of foot gear worn by ancient warriors bold,
Of pointed toes looped up with cords of gold,
Of tasselled high-heel'd shoon for ancles neat,
To tread the carpet floor or trip the street;
Of date and form and fashion manifold.
O! mickle is the mystery and art
And great the skill to form the goodly shoe,
Unto the perfect line of beauty true;
Fair and symmetrical in every part.
How Crispin's sons have triumphed and how well
Deserved our meed of praise, be ours to tell.

JOHN ASKHAM.

OW often has "the human foot divine" formed the subject of the poet's strains and given a point to lovers' rhapsodies! Homer, in his Iliad, designates Thetis "the silver-footed queen;" whilst Theocritus, in his Tenth Idyllium, puts into the mouth of Bathus the rhapsody—

"Charming Bombyce, you my numbers greet, How lovely, fair, and beautiful your feet!"

The feet, according to the myth, formed not an unimportant element in the judgment of Paris, when he was called upon to decide who was the fairest of the three goddesses, Venus, Juno, or Minerva, who disputed the possession of the golden apple which the goddess of discord had thrown amongst them, for, it is said—

"Their gait he marked, as gracefully they moved, And round their feet his eye sagacious roved."

"Rare Ben Jonson," speaking of one of the fair, has the following exquisite conceit:—

"And where she went the flowers took thickest root,
As she had sow'd them with her odorous foot."

Butler, in his Hudibras, gives expression to a similar idea-

"Where'er you tread, your foot shall set The primrose and the violet."

More exquisite still is the sentiment Tennyson expresses in regard to Maude in his poem of that name—

"I know the way she went
Home with her maiden posy,
For her feet have touched the meadows
And left the daisies rosy."

A contemporary of the author of Hudibras (in a volume bearing date 1653) very charmingly says:—

"How her feet tempt; how soft and light she treads, Fearing to wake the flowers from their beds: Yet from their sweet green pillows everywhere They start and gaze about to see my fair.

Look how that pretty modest columbine
Hangs down its head to view those feet of thine!
See the fond motion of the strawberrie
Creeping on earth to go along with thee;
The lovely violet makes after too,
Unwilling yet my dear to part with you;
The knot grass and the daisies catch thy toes
To kiss my faire one's feet before she goes."

Shakespeare, with his all-mastering genius, delineates as graphically as beautifully a woman's character in one of his wondrous touches, when he says of one of his creations

"Nay, her foot speaks."

The charming delicacy and delightful quaintness of Herrick find for us appropriate illustration in a stanza from his lines to Mrs. Susanna Southwood:—

"Her pretty feet
Like smiles did creep
A little out, and then,
As if they started at bo-peep,
Did soon draw in again."

A contemporary poet, Sir John Suckling, the gay and witty Cavalier, pays a like homage to the feet of the fair, and scarcely less beautiful than the former, in his ballad of the Wedding:—

"Her feet beneath her petticoat
Like little mice stole in and out,
As if they feared the light;
But oh! she dances such a way
No sun upon an Easter day
Is half so fine a sight!"

Another of our old poets quaintly, but with exceeding beauty of sentiment, writes:-

"Doe not feare to put thy feet"
Naked in the river sweet;
Think not newt, nor leech, nor toade,
Will bite thy foot where thou hast trode."

Even the crippled feet of the Chinese women form the subjects of panegyric in Chinese poetry; and Chinese poets, whose heroines would not be perfect without excessively small feet, by an utterly unjustifiable use of that license which is proverbially accorded to the *genus*, term these ill-used, maimed members of the human frame, "the little golden lilies." And how often the memory of

"The beat of tiny feet That pattered along the floor"—

"the music of dimpled feet," awakened, it may be, by some sudden glimpse of little shoes, the relics of child-like forms that have passed away into the silent land, has given a new and hallowing beauty to older lives. Nor is the physical beauty of the foot less real than the sentiment with which it has been clothed by poetic feeling. Its mechanism is a marvellous adaptation of means to an end, and could be the result of none other than Divine workmanship. Grace, beauty, and perfect harmony in complexity of arrangement are the attributes of the feet, in their natural and uncramped state, that most strike the observer. One of the most distinguished anatomists of modern times, Sir Charles Bell, writing upon the subject of the feet, says :- "There is nothing more beautiful than the structure of the human foot, nor perhaps any demonstration which would lead a well-educated person to desire to know more of anatomy than that of the foot. The foot has, in its structure, all the fine appliances you see in a building. In the first place, there is an arch in whatever way you regard the foot. Looking down upon it, we perceive several bones coming round the astragalus, and forming an entire circle of surfaces in the contact. If we look at the profile of the foot, an arch is still manifest, of which the posterior part is formed by the heel, and the anterior by the ball of the great toe, and in the front we find in that direction a transverse arch: so that instead of standing, as might be imagined, on a solid bone, we stand upon an arch composed of a series of bones, which are united by the most curious provision for the elasticity of the foot-hence, if we jump from a height directly upon the heel, a severe shock is felt; not so if we alight upon the ball of the great toe, for there an elasticity is formed in the whole foot, and the weight of the body is thrown upon this arch, and the shock avoided." Another writer, speaking of the natural beauty and perfection of the foot, says :- "The matchless forms of sculptured beauty which the destroying hand of Time has left us in the works of the mighty masters of the classic time, exhibit to us the finest specimens of what the foot would be if allowed its free and uninterrupted action. We are immediately struck with the admirable manner in which it is organized, both for the support of the frame and for motion; its flexibility, its power of action, its form, seem all to have been the result of the examination of the most perfect human models. We see that there have been no artificial human coverings, no compression, no restraints, that the gait must have been free, firm, and elastic; that the natural and healthful action of every muscle, tendon, joint, and bone was fully studied and expressed. There is no stiffness, no contraction of the heel or the sole of the foot; to the toes are given their proper functions; we see that only the sandal has been worn merely to cover and protect the integument under the broad and expanded foot; there have been no ligatures, no unyielding bandages, no cramping compresses-all is alike free, healthful, natural. We well can comprehend, on examining them, how the Macedonian phalanx, or the Roman legion, performed its long day's march. We can see how ten thousand Greeks pursued their daily wearying course through the destroying climate of Asia, marching firmly, manfully, alike across the arid sand, the mountain pass, or the flinty plain. We are almost led to wish to see the European soldier similarly prepared for his toilsome march, unencumbered by the unyielding shoe, which sometimes becomes in the day a source of greater annoyance than of comfort to him. He would be enabled to undertake fatigue and privations for which he is now totally unprepared. He would find an elastic tread, a firm command over his muscular system follow upon such a plan. He would be capable of making a charge upon the enemy with greater steadiness, and enabled to bear the shock which he is now less capable of resisting." In the structure of the human foot there are no less than thirty-six bones and as many joints, with the wise and beautiful arrangement of muscles, veins, arteries, and the lubricating oily fluid which is necessary to keep the hinges which connect these many bones in easy working order. When we remember the structure of this marvel of delicate mechanism, we shall not be slow to recognise the folly which would allow the foot to be "cabin'd, cribb'd, confined, bound in" by arbitrarily unsuitable and unyielding foot-gear.

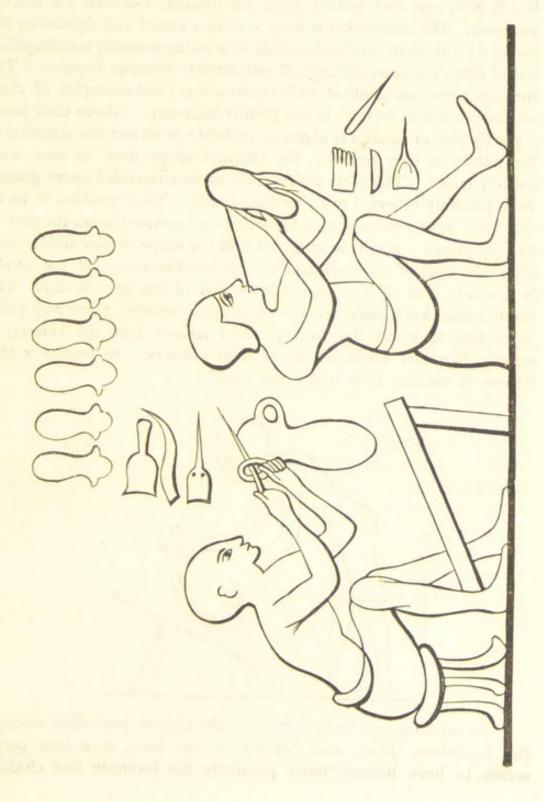
When man first adopted a covering for the foot, even of the rudest description, is a question involved in utter obscurity. Originally, we imagine, our remote forefathers would be impatient of any provision which placed the slightest constraint upon the free and naturally

elastic play of the feet. So that, whatever was the exact nature of the first foot-covering used, we may be sure that it was of a very rude and easy type. It is only with the march of civilization that the art of cramping and deforming the feet has progressed till it reached its present pitch of perfection. As to the origin of foot-gear, Baudoin, a shoemaker "by profession," in a learned treatise on the shoe, "De Solea Veterum," argues, with great force, that God did not leave man to go bare-foot, but when he gave him the skins of beasts to clothe himself with, the feet were a part of the body for which that provision was made. He further says that, after ram skins, men came to make shoes of rushes, broom, paper, flax, silk, wood, iron, silver, and gold. The Irish have a very pretty legend of the origin of the brogue, which, if too good to be true, at all events indicates the probable origin of all feet-covering at a far remoter period than that to which the veracious legend might be assigned. A beautiful daughter of Erin, it is said, was wending her way homeward, one moonlight night, through a charming valley, the beauties of which had made it one of the favourite haunts of the ethereal citizens of the fairy world. It was before brogues or shoes had been invented, at least in the Emerald Isle, and her feet were therefore exposed in all their native beauty and grace to the unseen dangers of the road. Unhappily for herself, though happily, we suppose, for the convenience of shoeless humanity, a cruel thorn pierced her foot, and, with a cry of pain, she sat down to bemoan the untoward calamity that had befallen her. But the hour and the place were propitious. The denizens of fairy-land have ever been the friends of beauty in distress; and the dark hour of misfortune to the beauteous damsel was brightened by the advent of a benevolent fairy, who extracted the thorn, assuaged the pain, wove a silken brogue for the injured foot, and sent the maiden on her way rejoicing. It is evident that, in the earliest ages, inconvenience was experienced from the unprotected condition of the foot, and necessity, the kind fairy who is the mother of invention, discovered some rude, but easy method of shielding the pedal extremities from thorns and the rugged unevennesses of the ground. Professor Long, in his "Egyptian Antiquities," conjectures that, "when men first thought of some contrivance to protect their feet from being cut by sharp stones, injured by cold, or scorched by the hot sand, they fastened to the bottom of their feet soles of bark, wood, and raw hide, by means of thongs and straps." It has been doubted whether sandals or shoes (made of skins) were first used as a covering for the feet; but it seems most in accordance with our ideas of the progression of civilization that the simple form of the sandal would have been first adopted merely to protect the sole of the foot, and that the covering of the whole of the foot by a shoe would have been

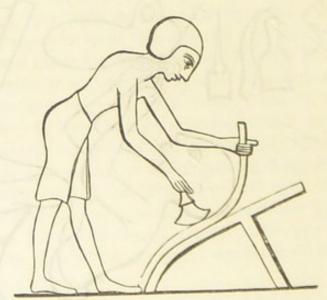
an after-consideration. Be that as it may-and there is not, we believe, sufficient evidence existing to conclusively settle the pointthe earliest reliable records of foot-gear are sculptures of sandals found upon ancient Egyptian monuments. Whether papyrus can successfully claim priority over hides, as the substance of which the sandal was first made, is another question open to doubt, even if it be concluded that the sandal was the original form which foot-gear assumed. We know that it was the earliest apology for paper; and if hides were first used as foot-gear, or were contemporary with it, it must be assumed that the skins must have been used in their raw or untanned state, as when clothing was first used for the toot, it may be reasonably conjectured that chemical knowledge would not have attained even the rudimentary stage necessary to the preparation of hides. Sandals made of papyrus, found on the feet of Egyptian mummies, in ancient tombs and in the museums of Europe, are still extant, and the durability of the material may be guaged, to some extent, by the fact that, though two or three thousand years have rolled away since they came from the hands of some ancient prototype of the sons of St. Crispin, they are still in an excellent state of preservation. The mode of manufacturing these sandals is supposed to have been similar to that observed in the preparation of the papyrus plant for writing upon. The plant has ten or a dozen triangular stalks rising from its root to a height of ten, twelve, or even fifteen feet, and, in preparing the material for writing purposes, the Egyptians divided the stalks into thin flakes, into which they naturally parted. These flakes were laid upon a table, moistened with the glutinous waters of the Nile, pressed closely together; and, when dried in the sun, were ready for use. The Egyptian priests, according to Herodotus, wore sandals of this material. In the British Museum are well preserved examples of sandals made of palm leaves. In one of them slices of palm leaves over-lapping each other form the sole, these being bound securely together by a double band of twisted leaves round the edge. As a pad to the feet these sandals must have been exceedingly pleasant and grateful in a hot climate. They were fastened on the feet by thongs, one of which passing from one side of the sole to the other crossed the instep, and the other of which rose from the toe-end of the sole, passing betweeen the great toe and its neighbour, and joining the thong across the instep. The foot was therefore kept in place whilst the sandal was on, and yet could release itself with the greatest ease.

(Fig. 1.) Fig. 1 is a slight advance on the most primitive sandal, as it shows the fastening improved by a thong round the ankle. It is, however, a good illustration of the pliability of the ancient sandal and of the thong

passing between the great and second toes. It is not known when "the gentle craft" became a distinct trade, giving occupation to a distinct class of the community; but doubtless at a very early period. We give below a sketch of a painting on the walls of Thebes, which is given by Rossellini, in his great work on Egypt. It delineates two shoemakers of ancient Egypt busily plying their trade, more than three thousand three hundred years ago; for this painting is supposed to belong to the early days of Thothmes the third, who according to



Wilkinson, ascended the throne of Egypt 1495 years before Christ, and was the Pharaoh of the Israelitish Exodus. Chronologists are generally agreed that it was to the fifteenth century before Christ that the noblest works of Egyptian art at Thebes, its temples, statues and obelisks, belong. The craftsmen are making sandals similar to those worn at that period. The first workman is piercing with his awl the leather thong at the side of the sole through which the straps were passed that secured the sandal to the foot. Before him is a low sloping bench with one end resting upon the ground, doubtless for cutting purposes. His companion is busy sewing a sandal and tightening the thong with his teeth, a primitive mode of working probably not altogether out of date even now, although ill calculated to promote dispatch. The men are seated on stools of rude construction; and examples of these articles are still to be seen in the British Museum. Above their heads a goodly row of sandals is exposed, probably to attract the attention of the public as they pass by, for Oriental shops then, as now, were The tools which seem to be suspended above ground were probably intended to be on the ground. Their position is to be explained by the absence of a knowledge of perspective on the part of the Egyptians. It will be observed that the shape of the middle tool above the head of the workman who pierces the thong of the sandal is precisely that of the shoemaker's awl of the present day. The semicircular knife used by the Egyptians between 3.000 and 4,000 years ago, as shown by their pictorial records (see fig. below), is exactly like that employed by modern clickers. So true is it that "there is nothing new under the sun."



The sandal seems to have attained the highest perfection amongst the Egyptians, Jews, and Ninevites; the boot, at a later period seems to have become more peculiarly the favourite foot clothing

of the Persians and the Medes. We have described the earliest mode of which we have any record, of fastening the sandal. Later this was modified by the introduction of a small loop at the end of the sole, through which the great toe was thrust and so the foot was kept in position. Some of the ancient sandals are preserved in the British Museum. They vary in shape and material. Those worn by women of the upper classes were usually pointed and turned up at the end like our skates; whilst others had a sharp flat point and were nearly round. The Egyptians like most Eastern nations were divided into castes or classes, and the differences between them were scrupulously maintained even to the fashion of the sandals. The upper classes wore the inconvenient but aristocratic long-toed sandal which, it is believed, was forbidden to the lower classes, who wore a commoner, short-toed, but much more convenient sandal. The Assyrian sculptures at Nineveh are supposed to be as old as the ancient memorials of the valley of the Nile, but the sandals which they depict are much better in point of style and utility, as feet protectors, than those of Egypt. The difference observable in the style of sandals worn by the various classes in Egypt, does not appear to have obtained amongst the Assyrians, the same kind of sandal being apparently worn by all classes. Fig. 2 is an Assyrian sandal (Fig. 2.) from the Ninevite sculptures in the British Museum. This in all probabilty was formed of a sole of wood or thick leather, to which a back part was attached, covering the heel and the side of the foot, leaving the toes and the instep exposed. Such was the kind of sandal, according to Mr. Layard, worn by ancient Assyrian kings and their principal officers. The sculptured form of an ancient Babylonish king-probably Morodach Adan Akhi, date 1120 B.C. - is one of the earliest remains in which the foot is covered. According to the Talmudists, "there were sandals, whose sole or lower part was of wood, the upper of leather, and these were fastened together with nails. Some sandals were made of rushes, or of the bark of palmtrees, and they were open both ways, so that the foot might be put in either before or behind. Those of a violet or purple colour were most valued, and worn by persons of the first quality and distinction." Sir Gardiner Wilkinson in his "Manners and Customs of the Ancient Egyptians " says "Ladies and men of rank paid great attention to the beauty of their sandals; but on some occasions, those of the middle classes who were in the habit of wearing them, preferred walking barefooted; and in religious ceremonies, the priests frequently took them off while performing their duties in the temple." Herodotus tells us, and this is confirmed by ancient monuments, that the Egyptian priests worshipped their deities with uncovered feet. Whilst the monuments of ancient Egypt indicate

that the women clothed their feet either with sandals or a species of Turkish slipper, Plutarch asserts that the Egyptian women were accustomed to go with naked feet. The Caliph Hakken, founder of the religion of the Druses, forbade the Egyptian shoemakers, under pain of death, to make shoes or any other similar foot-clothing for the women. This was doubtless intended to keep women closely within the precincts of their homes, and so put a limit to the propensities to "gadding about," and "scandalous tittle-tattle," which have been ungallantly—and, shall we say libellously?—charged upon the "better half" of the human creation. The spirit which dictated this contemptuous disregard of the "rights" of Oriental women has been bequeathed to generation after generation of Eastern nations till to-day. Frequently the sandal was lined with cloth upon which was painted the figure of a captive, who was thus trodden underfoot by his conqueror—a symbol of the barbarous spirit of the time in which captives became slaves and were treated with the greatest ignominy. Fig. 3 is taken from the sandal beneath a mummy of Harsontiotf, now preserved in the British Museum: the figure is that of a Jew.

(Fig. 3.) became slaves and were treated with the greatest ignominy. Fig. 3 is taken from the sandal beneath a mummy of Harsontiotf, now preserved in the British Museum: the figure is that of a Jew. It is an illustration of the spirit which inscribed in the hieroglyphic legends, accompanying an ancient king's name, where his valour and virtues are recorded in sculptured designs—"Ye have trodden the impure peoples under your powerful foot."

The straps attached to Egyptian mummies form tolerably conclusive evidence that the Egyptians were acquainted with the art of tanning, dressing, and staining leather of various colours. The Hebrews apparently learned the art from them, for we find in their profusion of offerings for the building and decoration of the tabernacle, they brought to Aaron "rams' skins, dyed red, and badgers' skins." Though of course it may be suggested that these could have been prepared by, and obtained from, the Egyptians, of whom the Israelites "borrowed" many things, en permanence. In the Scriptures the shoe is often spoken of in connection with the customs of the people. And here it must be stated that the word translated shoe, in the original means also sandal, and in Holy Writ it more generally denotes the latter than the former. The earliest Scriptural mention we have of the shoe is in Genesis, xIV. ch., 3 v., where Abraham having beaten the five kings and rescued his brother together with other captives and goods, is offered the goods by the King of Sodom. The patriarch rejects the proposal saying, "I will not take from a thread even to a shoe-latchet." Again, Moses, when he drew curiously near the burning bush, which he saw as he kept the sheep of his father-in-law, Jethro, near to Mount Horeb, heard the voice of God saying, "Put off thy shoes from off thy feet, for the place whereon thou standest is holy

ground." Moses was acquainted with the custom of the Egyptian priesthood, and this was a call to him to manifest at least as much respect to the God of Israel as Egyptian priests were wont to show their gods. This taking off the shoes out of respect to Deity, when the sacred presence was approached, was afterwards practised by the Hebrew priesthood, who ministered barefoot, after the hierarchy was established. A similar case to that of Moses is that where the angel of the Lord appeared to Joshua, and commanded him, "Loose thy shoe from off thy foot; for the place whereon thou standest is holy." (Joshua, v ch., 15 v.) In the East it is still considered a mark of the highest reverence to worship bare-footed; and a like token of respect is paid to superiors. This uncovering of the foot is synonymous with a modern European's uncovering of the head. Strabo says the Eastern custom was practised by the sacerdotal order among the ancient Germans. The Egyptians scrupulously observed the custom; and the Mohammedans practice it whenever they enter their mosques. The Easterns probably borrowed the custom from the Jews. Mr. Wilkins in his Asiatic Researches relates that when at Patria, he was desirous of entering into the inner Hall of the Sheiks. He was informed it was a place of worship open to him and to all men, but before entering he must divest himself of his shoes. We are told that at the present day when any one goes to pay his respects to the King of Sumatra, he first takes off his shoes and stockings, and leaves them at the door; whilst another authority says, that at the doors of an Indian temple "there are seen as many slippers and sandals as there are hats hanging up in our churches."

It was a custom amongst the Jews, anciently, to ratify an agreement by pulling off the shoe, as witness Ruth, IV ch., 7 & 8 v.—" Now this was the manner in former time in Israel concerning redeeming and concerning changing, for to confirm all things; a man plucked off his shoe and gave it to his neighbour: and this was a testimony in Israel. Therefore the kinsman said unto Boaz, Buy it for thee? So he drew off his shoe." The drawing off this shoe sealed an agreement whereby Ruth and the property of three other persons—her father-in-law, Elimelech, and her husband and brother-in-law, Chilion and Maldon-were given over to Boaz by the act of the next kinsman. This was in accordance with the ancient law which required that the brother or nearest kinsman of a woman's deceased husband should marry her if there were no children. If the kinsman on whom the obligation devolved was not prepared to carry out the law, there was a mode of release from it, but one attended with some ignominy. The woman was in public court to take off his shoe, spit in his face (or "spit on the ground before his face") saying, "So shall it be done to that man that

will not build up his brother's house." It is probable the circumstance was entered in the genealogical registers, and this would explain the reproach implied in the words, "his name shall be called in Israel, the house of him that hath his shoe loosed." (Deut. 25.10.) The Editor of Knight's Pictorial Bible says, the transaction between Boaz and his kinsman is perfectly intelligible: the taking off the shoe denoted the relinquishment of Ruth and the property of her husband, her brother-in-law and father-in-law, on the part of the nearest kinsman, and the dissolution of the obligation devolving upon him, and the transference of the same to Boaz. The custom of marrying a brother's widow has long been discontinued amongst the Jews, but the ceremony of releasing the parties is still observed. Allen in his "Modern Judaism" says, when the form of dissolving the mutual claim is to be gone through, three rabbis and two witnesses proceed to a place previously fixed upon. The parties wishing to be released come forward and declare their wish. The chief rabbi interrogates the man, and finding him unwilling to marry the widow, orders him to put on a shoe of black list, which is kept for these occasions. The woman then says, "My husband's brother refuseth to raise up his brother's name in Israel; he will not perform the duty of my husband's brother." Upon this, the brother replies, "I like not to take her." The woman then unties the shoe, takes it off and throws it on the ground. This she does with her right hand, but, says old Purchas in his pilgrimage, "if she want a right hand, it putteth the rabbines out of their wits to skan, whether with her teeth, or how else it may be done." Having thrown down the shoe, she spits on the ground before him, saying, "So shall it be done unto the man that will not build up his brother's house, and his name shall be called in Israel, the house of him that hath his shoe loosed." The persons present then exclaim three times "His shoe is loosed." The woman is provided with a certificate, empowering her to marry any other, according to her choice. Analogous laws have prevailed amongst the nations of Western Asia, and the principle, it is said, is still to be found in the law of the Arabians, the Druses of Lebanon, and the Circassians. According to Lord Hales, it existed in Scotland so late as the eleventh century. At the present time, says Burckhardt (in his "Notes on the Bedouins"), the use of the shoe as a token of right or occupancy may be traced very extensively in the East, and however various or dissimilar the instances may seem at first view, the leading idea may still be detected in all. Thus among the Bedouins when a man permits his cousin to marry another, or when a husband divorces his runaway wife he usually says "She was my slipper, I have cast her off." This Eastern idea of the shoe being regarded as a token of possession is not altogether

unknown to ourselves, it being conveyed in the homely proverbial expressions to "stand in the shoes of another," "waiting for dead men's shoes," etc. Sir F. Henneker in his notes during a visit to Egypt, Nubia, etc., speaking of the difficulty of persuading the natives to descend into the crocodile mummy pits, in consequence of some men having lost their lives there, says "Our guides, as if preparing for certain death, took leave of their children; the father took the turban from his own head, and put it upon that of his son, or put him in his place by giving him his shoes,—a 'dead man's shoes.' This was an act of transfer, the father delegating to the son the charge of the family which he feared he was about to leave, or from whom death would speedily remove him, and thus deprive them of his care and concern for them." The custom of throwing an old shoe after a newly married pair "for luck," not altogether fallen into desuetude, is supposed to be typical of a wish that the union may be crowned with blessings. Edward J. Wood in his "Wedding day in all ages and countries' suggests with a good show of reason that it was originally intended to be a sign of the renunciation of dominion and authority over the bride by her father or guardian. Another author with more ingenuity than probable accuracy suggests that the hurling of a shoe was first meant to be a sham assault on the person carrying off the woman, and is a relic of the old custom of opposition to the capture of a bride. Michelet in his "Life of Luther" says the Reformer attended the marriage of Jean Luffte, and after supper conducted the bride to bed. He then told the bridegroom that he ought to be master in his own house; and as a symbol he took off the husband's shoe and put it at the head of the bed afin qu'il prit ainsi la domination et gouvernement. In some parts of the East it was customary to carry a slipper before a newly-wedded pair as a token of the woman's subjection to her husband. At a Jewish wedding at Rabat the bridegroom struck the bride with his shoe as a token of his authority and supremacy. The bitter anathema implied in the words "he will die with his shoes on," is now rarely if ever heard. In Western Asia slippers left at the door of an apartment signify that the master or mistress, whoever may be therein, is engaged, and no one thinks of intruding, not even a husband though the apartment be his wife's. Messrs. Tyerman and Bennett, speaking of the termagants of Benares, say "if domestic or other business calls off one of the combatants before the affair is settled, she coolly thrusts her shoe beneath her basket, and leaves both upon the spot to signify that she is not satisfied." In this way she indicates that she keeps possession of the ground and argument, during her unavoidable absence. A blow from a slipper was more dreaded by Mussulmen than a stroke from a poniard. The latter might bring death, it is true, but the former brought dishonour.

The sting of the insult may have been in the sandals forming the covering of the lowest part of the body, and, as being trodden underfoot, symbolising the sentiment of contempt. It is fabled of Hercules that so great was his love for Omphale, queen of Lydia, that he not only became her slave, exchanging his club for a spindle, but suffered the grave indignity of being beaten with her slipper. Mr. Morier, in his narrative of a second journey to Persia, mentions a case in which a servant was beaten with a stick on the back and on the mouth with a shoe heel. Another case cited is one in which a Shah of Persia examined some officers and finding they did not answer him as he desired he exclaimed "call the Ferashes and beat these rogues till they die." The Ferashes came and beat them violently and when they attempted to say anything in their own defence they smote them on the mouth with a shoe, the heel of which was shod with iron. One writer says the sandal worn by women was anciently used in domestic life to chastise an unruly husband. To unloose or remove the sandals was the office of the lowest menial; and it was usual for the servant, when his master walked barefooted, to follow, bearing his sandals. Readers of Sir Walter Scott will remember the dry humour with which the veteran novelist satirized the custom of loosing or drawing off the king's shoe which seems to have been one of the whimsical knight's ceremonies by which certain honours were held of the ancient Scottish monarchs. The ceremony of paying this homage is ridiculed with the happiest effect in one of the most amusing chapters of Waverley, where the honest but pedantic Baron of Bradwardine, in whom the privilege is vested by inheritance, performs it with much solemnity for the Chevalier, Prince Edward. The novelist with rare humour afterwards quotes what purports to be an extract from the official gazette, recording the particulars of the ceremony, as performed by the said "Cosmo Comyne Bradwardine, of that Ilk," at Pinkie House. "His Royal Highness having placed his foot upon a cushion. the Baron of Bradwardine kneeling upon his right knee, proceeded to undo the latchet of the brogue, or low-heeled Highland shoe, which our gallant young hero wears in compliment to his brave followers. When this was performed, His Royal Highness declared the ceremony completed; and embracing the gallant veteran, protested that nothing but a compliance with an ordinance of Robert Bruce, could have induced him to receive even the symbolical performance of a menial office from hands which had fought so bravely to put the crown upon the head of his father. \* \* His Royal Highness, in his father's name and authority, has been pleased to grant him an honourable augmentation to his paternal coat of arms, being a budget or boot-jack, disposed salter-wise, with a naked broad sword, to be borne in the dexter cantel of the shield; and as an additional motto on a scroll beneath, the words 'Draw and draw off.'"

At a very early date the art of decorating the covering for the feet began to develope; and the pretty feet of the fair seem to have betrayed the earliest susceptibility to pedal adornments, although the use of these embellishments was by no means confined to them, as we shall presently see. Some of the earliest and most distinctive examples we find in Jewish records. Thus, in Solomon's Song (vii ch., I v.), the bride is thus addressed :—" How beautiful are thy feet with shoes (sandals), O prince's daughter!" In the case of Judith of the Apocrypha, although her personal attractions, the splendour of her attire, and other ornaments, may have attracted the attention of the fierce Holofernes, the Assyrian general, it was her sandals that "ravished his eyes." (Judith, xv1 ch., 9 v.) A passage in Isaiah gives us an idea of the character of some of the ornaments employed. " Haughty daughters of Zion walking and mincing as they go, and making a tinkling with their feet. The Lord will take away the bravery of their tinkling ornaments about their feet." (Isaiah, III ch., 16, 18 v.)

The first approach to a boot—and there was probably nothing of the kind existing prior to 500 B.C.—was in the shape of a high stocking or greave, a piece of leather affixed to the front of the shins as a protection from injury in war, by means of leathern thongs or interlaced bands of leather. This protection doubtless eventuated in the elaborate metal greaves which formed an important part of the armour of a later period. The transition of the sandal to the shoe is perhaps more evident in the sculptured remains of Persia than in any other of the dumb yet eloquent witnesses of antiquity. The basreliefs of Persepolis give many illustrations of the style of boots and shoes worn by the Persians in the time of Darius and Xerxesbetween 521 B.C. and 472 B.C. One of these is a sort of ankleboot, half-shoe, half-sandal; for what is termed the "upper leather" is little more than the straps of the sandals left much broader than usual, and fastened by buttons along the top of the foot, (see fig. 4.) This (Fig. 4.) kind of shoe is represented as having been worn by soldiers, the upper classes, and attendants around the throne of the King. Other specimens are more completely and unequivocally shoes, the characteristics of the sandal being apparently entirely absent. There are also among these sculptures several kinds of boots, one of them being similar to the three-quarter Wellington of the present time. The highly ornamental dress-boot given in fig. 5, adorned the legs of a (Fig. 5.) gaily-dressed youth depicted on a Theban painting, and supposed to have belonged to a country, adjacent to Egypt. It is similar in form to the dress Wellington of the present century, and is a sample of the boot decoration then prevailing. Inghirami, in his "Monumenti

Etruschi," gives an engraving of a heathen priest, taken from an ancient Etruscan sculpture, the figure wearing a pair of top-boots exceedingly like those worn by the ditchers and fishermen of to-day. The Etruscans were antecedent to the Greeks and Romans in civilization, so that this must be very old, although not so ancient as the Theban painting just noticed. It is tolerably clear that the shoe developed into the boot, and that Orator Henley's celebrated method of making shoes had not been thought of at this early stage of the world's history. Many of our readers will recollect the anecdote of the great mob orator, who once, by a clever strategy, is said to have attracted "the greatest multitude of shoemakers ever known to have been assembled on one occasion" at his oratory near Lincoln's Inn Fields. He had announced a special discourse to shoemakers, and in order to "draw" an audience, with the true genius of sensationalism, he declared that he could teach them a most expeditious way of making shoes. His method was simple but effectual, viz., to cut off the tops of their boots. The tickets of admission on that occasion bore the appropriate but mocking motto - Omne majus continet in se minus (the greater contains the less). It is also sufficiently clear that in a very great degree modern fashion is but an imitation-a more or less refined one it may be-of the other forms and fashions whose records are to be found on these ancient monuments. "History repeats itself" in the way of boots and shoes as with everything else, and the boots of modern days find their earliest exemplars on these striking sculptured memorials of nations whose sun of prosperity has gone down for ever, but who once occupied the proud place in the world of "first in arts as in arms." Thus we can, with much of truth, exclaim:-

"Fashions that are now called new
Have been worn by more than you;
Elder times have used the same,
Though these new ones get the name."

The great Persian monarch, Cyrus, was not only a warlike soldier, but a connoisseur in the art of dress. He was accustomed to wear purple and white robes, and to encase his feet and legs in yellow buskins. If a man were unfortunate enough not to possess the dignity of high stature, he recommended that he should wear a sort of buskin or stocking, between the sole of which and the bottom of the foot some substance might be inserted to give an increased height to the wearer. A similar method of increasing their height appears to have obtained amongst women also, for Xenophon, in his Œconomics, mentions the wife of Ischomachus as wearing high shoes for that purpose. In the tombs of ancient Egypt, women's shoes have been discovered that have this object distinctly in view, for they are formed of a stout sole

of wood, to which is affixed four round props—really a sort of footstool, only fixed to the feet—raising the wearer a foot in height. The Phrygian bonnet, which the goddess Minerva is sometimes represented as wearing is a characteristic head-dress which finds a fitting counterpart in the Phrygian boot. This article was worn very high, had four long flaps or streamers at the top (consisting of the leg-skins of animals whose skins had been used for body clothing) and were laced up in front.

We now approach one of the most remarkable periods in the history of the chaussure or foot-gear-a period including the costume of the Greeks and Romans, but in an especial degree that of the latter. The ancient Greeks were evidently averse to encumbering their feet with either sandals or shoes. Though according to Homer-if we are to attach any historical value to the great epics which bear his name-the Greeks used boots even in the time of Agamemnon; and he terms them "brazen booted." If such were the case it was probably they were only used during war, for monuments of a date subsequent to the siege of Troy, represent the Greeks as wearing only a simple sandal, which was fastened to the foot by means of bands of leather or other material, crossed several times over the instep and reaching as far as the middle of the leg. That was the ordinary cothurnus of travellers. The "divine" Plato desired that the people should go with naked feet, but his wish was futile. Phocion, the celebrated Athenian general, (4th. century B.C.) who was a disciple of Plato; and the austere Roman, Cato of Utica, who died about fifty years B.C., -both men of incorruptible integrity-with others, used sometimes to go without shoes, as a protest against the usage which compelled their wear. At Athens many of the people would be found walking with their feet free from all covering. The early Christians, the men especially, except in war, walked without shoes: the women carried their shoes for the sake of propriety. The magicians and sorceresses when they performed the occult ceremonies connected with their mysteries had, curiously enough, one foot clothed and the other naked. As the Greeks and Romans progressed in empire, riches and luxury, the covering of the feet gradually advanced from the ruder and simpler fashions of their national youth, to a perfection of style and an elaborateness of decoration which made the craft of the shoemaker quite an art. The Romans, who were so largely indebted to the Greeks both for their literature and art, borrowed the fashions of their boots and shoes, but "improved" upon them; and at the same time utilized the various kinds of foot-gear, sandals and the like, in use amongst other nations. In their own apartments the Romans ordinarily went about with naked feet, but for out-door wear

the variety of boots and shoes was legion. Vegetable sandals called

baxa or baxea were worn by the lower classes; and as a symbol of humility by the philosophers and priests. Another class of foot-gear very largely patronised by the poor was the solea. Those worn by the poor were of a clumsy description. A lighter kind of the same class of shoe was worn by the rich. As the name imports, it was properly speaking a species of sandal, a sole, cut to the pattern of the tread of the foot, with a simple fastening across the instep. The higher classes were one kind of solea in the house on account of its lightness; wearing out-of-doors the calceus. Other kinds, however, were adopted by the lower classes, labourers, and rustics. La Crepida, so called on account of the noise (crepitus) it made in walking, was a variety of the solea. It left the foot uncovered, was attached to it by means of straps, but it had a much thicker sole and was only a common sandal, worn by common people, and was to be obtained at a low price. La Crepidula, as the name implies, was a diminutive, and was like the former but had a thinner sole. La Gallica, an imitation of a shoe used by the Gauls in the rainy season, belonged to the same family. It had a wooden sole, was only known towards the time of Cicero, and its use was confined to the country; and doubtless was mainly worn by the common people. The makers of the baxea and of the solea, designated respectively baxearii and solearii, constituted a (Fig. 6.) corporation or college at Rome; the forerunners of future trades guilds, or companies. We give (fig. 6) one of the specimens of footgear largely in use amongst the rustics of Rome. The inner part or sock was turned over the foot, the straps to the sandal being then fastened over the foot. Similar articles we are told are to be seen at the present day on the feet of the Roman peasantry of the Pontine marshes. The calceus was a species of high shoe or low boot, and in some respects corresponded to the modern Blucher. It was of various colours, generally black, sometimes red, or of a bright scarlet; and it entirely covered the foot, rising about three inches above the ancle, and being fastened at the top by a strap, a lace, or a cord. One variety, the calcei incinati, ascended to the middle of the leg. The ordinary calceus varied in colour according to the dignity or office of the wearer. None but an Ædile, a kind of Roman magistrate, was allowed to wear those that had been dressed with alum, and that were of a red colour. Red seems to have been a favourite colour with the Romans, as it was with the Hebrews and Lacedæmonians, and as it is still in Western Asia. The Ocrea, a boot or gaiter which sometimes rose as far as the middle of the leg, was an article of apparel elegantly fashioned and very susceptible of adornment. The Phæcasium, a Greek shoe, made of white and light leather for delicate feet, was one of the choicest examples, and was used by the priests and sacrificers of Athens and Alexandria in their idolatrous ceremonies. There is some difference of opinion as to the class of chaussure, which went by the name of the soccus. Lacroix says it was applied to a species of shoe or sandal worn only by women and effeminate men, and ultimately to the socks worn by comedians. In reply to those archæologists who argue that the socci were only used by comedians, he quotes from Propertius-"Cui sæpe immundo sacra conteritur via socco." Translating this, "souvent la voie sacrée est foulée par un soque immonde" (the sacred way is trodden oft by unclean socks) he argues that it must have been an article commonly worn by a certain class of the general public as well as by comedians in their performances. The soccus was a kind of shoe or slipper, and is really the prototype of some of our dressing room slippers. It was made of common leather dyed yellow, and made to fit both feet indifferently, as well as loosely, so as to be cast off at pleasure. Sometimes, however, the socci were nicely finished, and were made to fit well, due regard being had to rights and lefts. The actors of tragedy wore the cothurnus or buskin. (See fig 7.) This had more richness and (Fig. 7.) elegance about it, was higher at the heel, and altogether fitted to play an important part in the imposing attire essential to ancient tragedy. It gave to the actor a grander presence; and if he lacked height it was usual to increase the thickness of the sole by additional layers of cork. By means of such an artifice, the ancient tragedians could represent with greater dignity, and with more fidelity the heroes and gods of their dramatis personæ. The fact that these distinct varieties of foot gear were worn by the two classes of actors, gave rise to the Thespian designation "brethren of the sock and buskin." cothurnus was a boot reaching above the calf and sometimes as far as the knee. It was laced down the front so that it should fit as tightly as possible. It was generally stained purple, (a most costly dye) or some other gay colour. Sometimes the skin of the head and paws of a wild animal were affixed to the upper part and formed a not altogether ungraceful addition. Ordinarily the Roman cothurni went indifferently on both feet: hence the proverb "cothurno versatilior" (more changeable than a cothurnus) as expressing inconstancy and unreliability. The cothurnus was not only worn by tragedians, but by hunters, horsemen, and also by the nobles. The goddess Diana the great huntress, is consequently represented wearing this type of boot. It was also worn by the later Roman Emperors, but was then elaborately decorated. Whatever difference of opinion may exist as to the precise characters of other varieties of the Roman chaussure, no doubt exists that the caliga was the especial foot gear of the soldier. It derived its name from the number of its straps-ligulæ-which were twisted round the leg.

The thongs with their points of intersection where they crossed one another, formed a sort of network, sometimes reaching as far as the knee. The sole of the caliga was studded with large clumsy nails or short spikes, to enable the soldiers to secure a firm foot-hold when engaged in battle, or when marching over uneven or slippery ground—

(Fig. 8.) fig. 8. This boot gave its name to Caligula one of the Roman Emperors. His true name was Caius, but in his youth, when with the army of his father Germanicus, he only shod himself with the light caligæ. The soldiers who remarked this, gave to him on that account the name of Caligula, which never left him. He was henceforth "Cæsar cognomen caligæ cui castra dederunt" (That Cæsar to whom an armed camp gave the name of a shoe). The name caligali was often given to the Roman soldiers on account of their shoes; and for the same reason the word caliga, by metonomy, was sometimes applied to the profession of arms. Seneca has also used it in the phrase, "A caliga ad consulatum perductus," (from a simple soldier has become a consul). The campagus, a sort of half-boot, differing a little from the caliga, was the most ordinary foot-gear of the Emperors, being sometimes embroidered with the figure of an eagle and enriched with precious pearls and diamonds. The boots worn by the Roman Emperors were most elaborately decorated, and

(Fig. 9.) not without taste and skill, as may be seen by fig. 9, which is an illustration of the boot of Hadrian whose noble statue adorns the British Museum. The boots of these potentates were also adorned and sometimes elaborately with gold and costly gems. Similar elaborate and costly decoration was also adopted by the higher and wealthier classes. The Emperor Heliogabalus is said to have worn exquisite cameos on his boots and shoes. Towards the close of the Roman Republic the women wore a sandal or shoe ordinarily white, but it lost little by little its original simplicity, and the material was at length dyed in various colours. Emulating the example of Cyrus, and in harmony with his advice to men, they endeavoured to make themselves taller by using very thick cork soles to their sandals. The decorations of foot-gear were carried to an almost incredible extent. The Romans invented for the clothing of the foot unheard-of refinements and foolish coquetteries. They ornamented their shoes especially those of the women, with pearls and embroideries. According to Virgil, they made a kind of light boot which was adorned with gold and amber. The leather of which the boots and shoes were made was stained with dyes which cost fabulous prices. Some shoes were brilliant with ornaments of chased silver; others, again, sparkled with precious stones. They were not content with having their shoes loaded with leaves and sheets of gold. They wished also that the soles should be of massive gold. That profusion says

Lacroix, which would pass amongst us for inordinateness and senseless extravagance, at Rome astonished no one, dazzled no one. The immense fortune in which some patricians rejoiced, made that display only in harmony with their other expenses. It seemed impossible to find limits for this inordinate luxuriousness. At one period Aurelien forbade men to wear red, yellow, white or green shoes, permitting them to be worn by women only; and Heliogabalusof whom, it is said, by the bye, that he never wore a pair of boots twice-forbade women to wear gold or precious stones in their shoes. At length the artistic capabilities of the "gentle craft" constructed half-boots of purple-stained leather, the form of which was so exquisitely elegant, and the embroidered decoration of which was so perfect that the beau monde of Roman society preferred them to those that were enriched with gold or diamonds. The ambition of excess had "o'erleaped itself." The excesses of prodigality were not merely exceptional, but general amongst the wealthy, and formed a fruitful source of mirth to the satirists of the period. In Plautus' comedy of the Bacchides, a master asks his valet if a certain person named Theotime is rich. "You ask me if a man is rich" replied the valet "when he uses soles of gold to his shoes." Pliny speaking of his own time says, "Our ladies are not content to adorn their walking shoes alone with precious stones and jewels, but even the slippers which they wear in their private apartments are decorated; precious stones do not suffice, they must, to be in the fashion, tread on pearls, and crowd their feet with ornaments like kings." Curtius describes the clothing of a high priest thus, "His dress is adorned with gold and purple falling to his knees. His sandals of gold are enriched with precious stones." Seneca tells us that when Cæsar adopted this elaborately ornamented foot-gear, those who pretended to excuse him said "Cæsar was not affected by vanity, but that it was by the wish of the people that he presented himself in public in a high boot, gilded, worked in gold and ornamented with pearls." From a position of insignificance the shoe was raised almost to the rank of a jewel; and the goldsmith and jeweller threatened to usurp the place of "the gentle craft," but that the experience of men taught them "there's nothing like leather,"-at least for shoes. The height of Roman civilization thus saw the manufacture of foot-gear almost elevated to an art. The embellishments of the shoe made it an ornament instead of an uncomely necessity; and lovers preserved the shoes of a mistress with as much care and devotion as the slain of Cupid in these days preserve ribbons and locks of hair. The straps of a sandal figured amongst the most precious relics. Suetonius tells us that Lucius, in order to gain the goodwill of the Emperor Claudius, asked his wife Messalina, as a particular favour to allow him to pull

her sandals off. Having pulled off the sandal of the right foot, he retained possession of it, carried it continually between his robe and tunic and often kissed it. Many eminent men of this period thought it no derogation to their dignity to exercise their inventive powers in the construction of new styles of boots and shoes. Greece furnishes a remarkable example—that of Alcibiades, the celebrated Athenian. He invented a stylish boot which received his own name and appears to have become a great favourite. It was generally adopted by the Sybarites of Athens. The Romans were no doubt first infected with the foppery of foot-gear by the example of the Greeks. The spirit of foppery, in this particular, prevailed among the Grecian soldiers about 200 B.C. for it is recorded that Philopæmen, the celebrated general of the Achæans, found it necessary to rebuke his soldiers for their extreme nicety about their sandals and shoes, and to recommend them to pay more attention to their warlike accountrements, and see that their greaves were kept bright and fitted well. We have hinted that amongst the Romans, the foot-gear was indicative of class distinction. It has been aptly said that the rank and fortune of persons could be recognised by an inspection of their feet only, and the stranger who passed through the streets of Rome had only to lower his eyes in order to learn the quality of the people who brushed up against him. This distinction was kept up by legal enactment. The Roman Senators, for instance, wore shoes or buskins of a black colour, with a crescent of gold, silver, or other ornamentation on the

(Fig. 9.) top of the boot. Fig. 9 is an illustration of one of these. Thus calceos mutare (to change shoes) became a proverbial expression to denote a change of condition; and Cicero so applies it to Asinius on his becoming a Senator-mutavi calceos (he has changed his shoes). It arose from the fact that the chaussures of two classes of society being perfectly distinct, it being necessary in rising from one to the other to use another sort of shoe. This custom did not escape the keen appreciation of the satirist, for it used to be a joke in Rome against those persons who owed the respect they received to the accidents of birth or fortune, that "their nobility was in their heels," in allusion to the distinctive boots they were allowed by their position to wear. The shoes of the Patricians were higher than those of the common people. They came up as far as the middle of the leg, and were fastened by four tags or knots, whereas the Plebeians had only a right to one strap. The poor people had great difficulty in moving about with their wooden shoes, which were almost identical with the heavy shoes with which criminals were shod in order to prevent their escape. The French sabot and the Lancashire clog belong to the same class of boot. At Athens, women of high rank had the privilege of wearing a particular kind of shoe. A noble

Roman lady converted to Christianity, could renounce without a pang perhaps, her silken robes, her golden ornaments and precious stones, but it was exceedingly difficult for her to give up the costly foot-gear which indicated her position. Thus St. Jerome, in one of his epistles to Marcellus, instances as a most meritorius act, the sacrifice of a young and beautiful noble dame who had given up this class distinction and adopted the foot-covering of the plebs. One species of shoe, light and delicately worked, had been imported from Greece into Rome. It was only young idlers, known by their effeminacy and voluptuousness, who wore them publicly. It was called the sicyonia. "If you were to give me," says Cicero, in the first book of the Oration, "some sicyonian shoes, I would certainly not wear them; they are too effeminate; I should perhaps like the convenience of them, but on account of their indecency I would never permit myself to wear them." It is difficult to understand what ground Cicero had for making such a charge against this shoe when we remember that the straps of the ordinary Roman sandal hid very imperfectly the nudity of the feet, and that such a man as Cato often walked barefooted.

Before leaving this part of our subject we may note the circumstance that the slaves at Rome walked with naked feet, which was one of the signs of their degradation. They were called cretati, because it was customary to mark them on the feet with chalk when they were for sale, or yet again gypsati because they had, what was inevitable, dusty feet. Tibullus recalls that particular in one of his elegies when he says, "He rules, he who was so low-born as frequently to have dusty feet." Freemen would be careful not to go out with naked feet lest they should be taken for slaves; hence the moral courage of those who, nevertheless, like Phocion and Cato of Utica, in making their protest against foot-gear, braved public opinion. Pythagoras is said to have forbidden his disciples to wear shoes of any other material than that of the bark of trees. He was a believer in transmigration and therefore doubtless had a reverence for even the skins of animals, thinking that they might have enclosed the migratory spirit of his ancestors. The origin of the well-known proverb Ne sutor ultra crepidam (the shoemaker should stick to his last) belongs to this period. It is said that Apelles the most celebrated painter of antiquity, having placed a picture before his door concealed himself with a view of hearing the rough and ready criticisms of the passers-by, and of profiting by them if possible. Amongst the casual critics was a shoemaker who found fault with the boots of one of the characters represented, pointing out judiciously where the fault lay that rendered them imperfect. Apelles, perceiving that the

criticism was just, made the correction counselled. The Shoemaker, emboldened by the prompt thanks of the artist, advised him, with the air of a connoisseur, to re-touch at the same time a leg the proportions of which seemed to him not quite natural. But this time Apelles had less respect for his opinion, and laughing at the presumptuous giver of advice, made him the response, which has since become proverbial: "Cobbler stick to your trade, and above all guard yourself against offering your criticism beyond the shoes." The craft had evidently taken root as a distinct class of handi-craftsmen, for Fosbrooke tells us in his "Dictionary of Antiquities" that "the streets of Rome in the Reign of Domitian were at one time so filled with cobblers' stalls that the Emperor had to issue an order to clear them away, probably to some bye-way of the city." So that Shakespeare's Roman cobler, who figures in the first scene of Julius Cæsar, is more than possible. The scene is a street in Rome, and the indications are those of Cæsar's coming triumph. Enter Flavius, Murellus, and certain commoners, amongst whom is a cobler (a name not then of derision, but one of the ordinary appellations by which the craft was known in early times) :-

Mur. You, sir; what Trade are you?

Cob. Truely Sir, in respect of a fine Workman, I am but as you would say, a Cobler.

Mur. But what Trade art thou? Answer me directly.

Cob. A Trade Sir, that I hope I may vse, with a safe Conscience, which is indeed Sir, a Mender of bad soules.

Fla. What Trade thou knaue? Thou naughty knaue, what Trade?

Cob. Nay I beseech you Sir, be not out with me: yet if you be out Sir, I can mend you.

Mur. What mean st thou by that? Mend mee, thou sawcy Fellow?

Cob. Why, sir, Cobble you.

Fla. Thou art a Cobler, art thou?

Cob. Truly sir, all that I line by, is with the Aule: I meddle with no Tradesmans matters, nor womens matters, but withal I am indeed Sir, a Surgeon to old shooes: when they are in great danger, I recouer them. As proper men as ener trod vpon Neats Leather, have gone vpon my handy-worke.

Fla. But wherefore art not in thy Shop to day? Why do'st thou leade these men about the streets?

Cob. Truly sir, to weare out their shooes, to get myselfe into more worke. But indeede sir, we make Holyday, to see Casar, and to reioyee in his Triumph.

Never had the "gentle craft" been so influential in the annals of costume as at this period; which was also remarkable in that it includes in its history the Christian life of an Alexandrian shoemaker and saint, and the noble lives and martyrdom of SS. Crispin and Crispianus. Our sketch would be incomplete without some brief

record of their lives. St. Anianus was a shoemaker of Alexandria, who it was said was converted by St. Mark. The Christian evangelist, says the legend, was entering the city of Alexandria to preach the religion of Christ, when the thong or latchet of his sandal broke. He proceeded to the shop of Anianus to get the damage repaired. Anianus, in doing the work, pierced his hand with his awl, and, with a cry of pain, made some such exclamation as "O, good God!" The saint promptly took occasion to speak to him of that God whose name he had unconsciously invoked, and in order to add force to his teaching, addressed an earnest prayer to heaven on the shoemaker's behalf. He then applied some mud to the wound, which was at once miraculously healed. Anianus needed nothing more to convert him. He invited St. Mark into his house, made him and those accompanying him sit down at his table, and lent a ready hear to the teaching of the messenger of God. Shortly afterwards he was baptized, he and all his house. His progress in Christian knowledge and virtue was so rapid, his fervour so touching, and his capacity so marvellous, that St. Mark had no hesitation in appointing him Bishop of Alexandria during his absence. After the death of the Evangelist, Anianus governed the church for nineteen years, and died November 26th, in the year 85 A.D. The Roman Martyrology, however, fixed his commemoration on the 25th April. Eusebius says he was a man well beloved of God and admirable in all things. The Shoemaker-Bishop is in some countries regarded as the patron saint of the shoemakers, though the patronage of St. Crispin is more generally recognized. A certain halo of glory crowns the heads of St. Crispin and his brother St. Crispianus. They lived two hundred years later than Anianus, in stormier times, when the fierce spirit of persecution to which they fell victims raged violently; St. Anianus, it would seem, ran his course upon earth with comparative smoothness, and died a natural death. Although some attempt has been made to prove that the tomb of the two martyr-brothers is in England. there can be no doubt that the glories of their life and death were confined entirely to France. They were born at Rome, and were of noble birth-probably of royal blood. In the reign of Diocletianwho signalised his assumption of power (284 A.D.) by so sanguinary a persecution of Christians that his reign is known as "the era of martyrs "-some fervent Christians belonging to the best families of Rome, proceeded to Gaul to propagate the truths of the Christian religion, and amongst them were the two brethren. They settled down at Soissons, a city about seventy miles north of Paris, and situated on the left bank of the River Aisne, in a beautiful and fertile valley. The people refused them hospitality on the ground of their Christianity, and from fear of the cruel persecutions then

raging. The brethren then determined to engage in some useful occupation, and chose that of a shoemaker. So kindly did they take to the craft, and so ardently did they strive for excellence in it, that, as has been alliteratively expressed, les deux artisans devinrent même deux artistes. They became the best workmen in the city, but they worked not for profit, and took delight in making shoes for the poor. Taking advantage of every opportunity to teach the people, they won their confidence and love, and the poor would visit them, not so much because they stood in need of their work, as because they wished to hear the Divine Word. Many were thus led to abandon the worship of idols and were filled with a desire to love and honour the living God. These circumstances came to the knowledge of Maximinus, whom Diocletian had associated with him in the government of the empire. He sent against the brothers Rictus Varus, "the minister of his cruelties," who governed Belgic Gaul under the title of consul, and with the grade of Prefect of the Pretorium. Varus found them at Soissons making shoes for the poor. Lacroix, quoting probably from a writer who lived at the close of the VIII. century-to whom we are chiefly indebted for a full record of the lives of these martyrs, with the supernatural incidents which are said to have accompanied their death—gives the circumstances of the seizure, trial, and death of the brothers. Varus asked them what God they worshipped. They told him they adored the one true God, and that they looked with contempt on Jupiter, Apollo, and Mercury. Varus then took them in chains to Maximinus, who ordered that they should be charged before him with being violators of the Imperial edicts. "Tell me" said he to the two shoemakers "what is your religion and what your origin." They replied, "Connected with families known and respected at Rome, we came amongst the Gauls for the love of Christ, who is, with his Father and the Holy Spirit, one God, Creator of all things, Eternal. Him we serve with faith and earnest devotion, and we desire, so long as our bodies are animated with life, to continue in our worship and obedience to Him." Enraged at these words Maximinus exclaimed, "By the virtue of the gods! if you do not abjure that folly, you shall perish in the most terrible torments, so that you may serve as examples to others. If, on the contrary, you are ready to sacrifice to the gods, I will load you with benefits and honours." The holy martyrs answered, "Thou canst not frighten us by thy menaces for to us death is a blessing. Keep for thyself the riches and distinctions thou dost promise us; we have already aforetime disdained them for the cause of Christ, and we are happy to disdain them again. As for thyself, if thou didst but know and love Christ, thou would'st disdain not only riches, and even empire, but all the vain pomps of idolatry; and thou would'st receive from His love life eternal. But if, on the contrary, thou still remainest attached to idolatrous vanity, thou wilt be cast into hell, with all the demons whose images thou dost honour." Maximinus responded: "Let it suffice you that you have so far corrupted many of my subjects by your misdeeds and your wicked arts!" "Misguided man!" replied the martyrs, "thou disregardest the good God who has elevated thee to empire in spite of thine unworthiness; had it not been for that, thou would'st not have had the power to hinder the extension of his imperishable kingdom upon earth." Then, inflamed with fury, for bad men hate to hear the truth, Maximinus handed them over to Rictus Varus, a man of blood and vengeance, accustomed to support unpityingly the passions of his master, and enjoined him to torture them severely, and then put them to the most atrocious death, The willing instrument of the Emperor's cruelty obeyed his instructions only too faithfully, for, according to the story, they were tortured with unrelenting severity. But in the midst of the most horrible tortures the martyrs rejoiced, suffered patiently, and prayed to God. It is said that Varus, mad with anger, ordered that millstones should be fastened to their necks, and that they should then be cast into the Aisne, so that there they might find their death (afin qu'ils y pussent trouver la mort). But, joyous and radiant, these confessors of the faith, protected by the Divine power, were neither submerged by the waters nor bruised by the mill-stones, nor paralysed by the rigorous cold; but gained the opposite shore of the river without sustaining the least harm. seeing this miracle, Varus could no longer contain himself, and had them plunged in molten lead, but they again escaped unhurt. Whilst they prayed a drop of the boiling lead flew up and struck Varus in the eyes, causing him great pain and blinding him. Still more infuriated, instead of asking for relief for his body and soul, he ordered that pitch, fat, and oil should be mixed together and melted, and that the martyrs should be plunged into that vile boiling concoction. This order was quickly executed. But the martyrs, animated with celestial hope, cried, "Lord thou canst deliver us from the tortures of that impious man!" An angel appeared, who drew them from the cauldron unharmed. Seeing that all these tortures were useless, Varus in fury precipitated himself into the seething cauldron, and so departed this life (et sortit ainsi de la vie.) Thereupon these holy martyrs piously prayed that the Lord would call them to Himself; and that same night it was revealed to them that they were about to receive the reward of their sufferings and their martyrdom. Maximinus, hearing of the fate which had befallen his tool, ordered that the shoemaker martyrs should be beheaded; and that sentence was carried into execution. The year of their martyrdom was 287 or 288 A.D. But the wondrous influence exerted by the sanctity of the brothers was to find still further manifestation. According to the veracious narrative which we have quoted, the two bodies were abandoned to the voracity of dogs and birds of prey, but, guarded by Christ, they were preserved intact. A pious old man named Roger, and his wife Pavia, to whom God miraculously furnished all that was necessary for the removal and laying out of the corpses, gave them harbourage under their modest roof. Subsequently the Christian clergy and people determined to remove the bodies, and having prepared a place worthy of the martyrs, they transferred them thither by river with great dignity and rejoicing. The moment the boat which carried the remains of the saints reached the shore, a child, blind, deaf, dumb, and lame touched the lid of the coffin, and was at once healed of all his infirmities. The bodies were deposited in two tombs, which eventually became the site of a Christian church, where many miracles were wrought. About the year 649, Anserik, the Bishop of Soissons, had their remains removed to the basilica of St. Crispin the Great; thence they were transferred to Mons in Hainault, there to be sheltered from the ravages of the Normans, to be returned to their former asylum when the danger was past. A religious house was built on the supposed site of the martyrs' prison, and this was dedicated to St. Crispin. The establishment of the monastery was confirmed by Pope Innocent II. in 1142. Many of the learned dispute the existence of Homer, the reputed author of the two great Greek epics, the Iliad and Odyssey, some of them asserting that the word is derived from homereo, a collector, and that the alleged name of the poet is really but the title for a collection of the noblest fragments of ancient Greek poesy. Similarly the very existence of St. Crispin has been doubted. A French critic contends that St. Crépin (the French name for the saint) is but an abstract personification of shoemakers in general. It was customary, he says, to assign positions to saints according to their names, and he was persuaded that when St. Crépin was made shoemaker and patron of shoemakers, it was as a revival of the Latin word crepida, which was taken from the Greek, and meant pantoufle (slipper or sandal). So, he suggests, St. Crépin should be in good French St. Pantouflier. By the same mode of reasoning, St. Crispin in England might with equal accuracy be designated St. Boot. On the other hand, the author of the Dictionnaire des Reliques is not only far from supposing SS. Crispin and Crispianus to be creations of the imagination, but, on the contrary, is so impressed with the reality of their existence that he says they each left behind them three bodies-one each

at Rome, in the Church of St. Lawrence; one each at the Monastery of Lezat, four leagues from Toulouse; and one each at the abbey of Notre Dame de Soissons. Whatever opinion may be entertained as to the supernatural occurrences alleged to have taken place at the death and burial of the two saints, there can be little doubt of their existence, that they taught Christianity at Soissons, and that they suffered martyrdom for their religion. They are worthy, then, of the pre-eminence accorded to them as patron saints of the craft which they honoured by their handiwork, by their lives, and by their death. According to a statement made by the Rector of Faversham, Kent, at an Archæological Society's meeting held in the autumn of 1872, after the saints had been decapitated their bodies were thrown into the sea, the waves washed them ashore at Romney Marsh, where they were piously recovered, and they were buried in the parish of Faversham, where their tomb is said to have been found in the ruins of a Benedictine Abbey founded by King Stephen in 1147. The rev. gentleman appears, by some strange oversight, to Lave arrived at the conclusion that Crispianus was St. Crispin's wife. We have not been able to ascertain the evidences on which the tomb is held to be identified as that of the two martyrs. There is an English version of the lives of the saints, decidedly legendary, we are bound to say, but which selects this town of Faversham as the scene of their labours. It is contained in a quaint little volume entitled "The Delightful, Princely, and Entertaining History of the Gentle Craft," two of the minor objects of which are to shew why shoemaking is called "The Gentle Craft," and how the proverb first originated "a shoemaker's son is a prince born." The period to which the legends assigns their lives is the same as that to which the more reliable account tells us they belonged, namely, the Diocletian era; for the legend opens:-" When the Roman Maximinus (the colleague of Diocletian) sought in cruel sort to bereave this Land of all her noble Youth, or Youth of Noble Blood; the Virtuous Queen of Logria (which now is called Kent) dwelling in the city of Durovenum, alias Canterbury, or the Court of Kentish-men, having at that Time two young Sons, sought all the Means she could to keep them out of the Tyrant's Claws." She therefore counselled them-"suiting your selves in honest Habit, seek some Service to shield you from Mischance, seeing Necessity hath privileged those Places from Tyranny." "The two young Princes, which like pretty Lambs were straying they knew not whither, at length by good Fortune came to Feversham, where before the Day peep they heard certain Shooemakers singing." The song was a pleasant one, and the young princes being favourably impressed with the mirthfulness that existed in so homely a cottage, knocked

at the door, and were greeted with the exclamation, "What Knave knocks there?" The voice was followed by a journeyman shoemaker, who entered into conversation with the two disguised princes. After some preliminaries, they were apprenticed to the shoemaking for seven years. Both the brethren became successful craftsmen, although they refused nothing that was put to them to do "whether it to wash Dishes, scour Kettles, or any other thing whereby they thought their Dame's Favour might be gotten." Following the admonition of an old journeyman who would always say to the apprentices—

"However Things do frame, Please well thy Master, but chiefly thy Dame."

Their work gained for their master so great a reputation that he was appointed shoemaker to the Emperor Maximinus. "Now," continues the legend, "among all the Shooe-makers Men that came to the Court with Shooes, young Crispine was had in great Esteem with the fair Princess, whose Mother being lately dead, she was the only Joy of her Father; who always sought Means to match her with some Worthy Roman, whose Renown might ring throughout the whole World." But fair Ursula's heart was entangled by the shoemaker prince, and she soon found means to discover to him the state of her mind in regard to him. As she is engaged in this delicate task Crispin is credited with a sentiment which if characterised by an element of common sense is not free from a degree of sordidness scarcely consonant with the general idea of a saint. He is made to say, "If I were to chuse a Wife, then would I have one Fair, Rich and Wise: First to delight mine Eye; Secondly, to supply my Wants; and Thirdly, to govern my House." Upon her declaration of love, Crispin disclosed to the princess the secret of his princely birth; and ultimately they were secretly married by a blind friar at Canterbury. There is a strange mixture of half-fact and extravagant fiction in the legend. We are, for instance, told "how Crispianus was prest to the War, and how he fought with Iphicratis the renowned General of the Persians, who made war upon the Frenchmen." This is a curious jumble. By Iphicratis is no doubt intended the celebrated Athenian general, who lived six hundred years before the time of Crispianus, and who, by introducing some novel improvements in warfare, defeated the Thracians and Spartans. He was the son of a shoemaker, and once when reproached with the meanness of his birth, said he should be the first of his family, whilst his detractor would be the last of his own. The legend perpetuates this incident in another form, the reproach being flung at Iphicratis by the Prince of Gaul. Iphicratis retorts "thou shalt understand that a Shooemaker's

Son is a Prince Born," meaning probably that a shoemaker's son may have princely qualities. Crispianus, the shoemaker prince, in fighting against this son of a shoemaker, fights on behalf of the Gauls like a second Hector, is the means of procuring peace, and wins such distinction as to gain the favour of Maximinus. In the meantime a child is born of the marriage of Crispin and the princess, and the triumphant return of Crispianus from the wars witnesses a most happy denouément. The high birth of the shoemakers is revealed, Maximinus is reconciled to the marriage of his daughter, and, as in the ordinary run of modern novels, everybody is "happy ever after." When the secret marriage was "confirmed openly with great Joy and Triumph," the shoemakers of the town made holiday, princely gifts being sent to them by Crispin and Crispianus to enable them to maintain their merriment. "And ever after, upon that Day at Night, the Shooe-makers make great Chear and Feasting, in Remembrance of these two Princely Brethren; and because it might not be forgotten, they caused their Names to be placed in the Kalendar for yearly Remembrance, which you shall find in the Month of October, three Days before the Feast of Simon and Jude." We are thus supplied with two distinct stories of the origin of the feast of St. Crispin, which on the one hand is held to commemorate the martyrdom of saints, and on the other to commemorate the marriage of a shoemaker prince. Judging by the manner in which the holy-day has been turned into a holiday in succeeding centuries, we should certainly be led to suppose that the matrimonial legend had commended itself most to the easy faith and merry mood of the artificers of "the gentle craft." Although associated with the name of St. Crispin, the commemoration seems to be entirely dissociated from the martyrdom of the two brothers. This, however, may to some extent be accounted for in the change which has taken place with regard to many of the Church's festivals-religious feast days in many instances being transformed into secular festivities. Though the account of the Roman Calendar may be accepted as historically the most reliable vet the romantic incidents of the legerd have taken the stronger hold on the minds of shoemakers for some centuries. The romance has been turned into a ballad, to be sung on St. Crispin's night.

## The Shooemakers Song on Crispianus's Night.

Two Princely Brethren once there were,
right Sons unto a King,
Whose Father, Tyrant Maximinus
to cruel Death did bring;
Crispianus the one was call'd,
the eldest of the Two,
Crispine it was the other's Name,
who well had learn'd to woo,

These Brethren then were after forc'd from Father's House to fly,
Because their Foes to take their Lives in Privy wait did lye;
Into a kind Shooemaker's House they suddenly stept in,
And there to learn the Gentle Craft did presently begin,

And Five Years Space they lived so,
with great content of Mind,
So that the Tyrant could not tell
whereas he should them find:
Tho' every Day to Court they came,
with Shooes for Ladies Feet,
They were not known by their Attire,
they us'd themselves to meet.

At length unto the furious Wars
was Crispianus prest
Whereas his Knightly Prowess then
he try'd above the rest:
But Crispine found him better sport,
would I had Crispine been,
The King's fair Daughter lov'd him well,
as it was after seen:

But at the length so wisely wrought,
as doth the Story tell,
Her Father's right good Will he got,
and every thing was well:
And Crispianus came again
from Wars Victoriously,
Then Shooemakers make Holiday,
and therefore so will I;

And now for Crispianus's Sake,
this Wine I drink to thee,
And he that doth his Mark mistake,
and will not now pledge me,
He is not Crispianus's Friend,
or worthy well I wot,
To have a Lady to his Love,
as Crispine he hath got.

It is supposed to be owing to the circumstance of these two brothers of gentle birth having engaged in the work that the art of shoemaking has been dignified with the title of "the gentle craft;" and shoemakers are frequently designated the "sons" or "disciples" of St. Crispin. The odd saying "a shoemaker's son is a prince born" may be held to be verified by the birth of a son to the legendary Prince Crispin and the Princess Ursula.

In the "entertaining history" to which we have referred another origin is ascribed to the phrase "the gentle craft," although, we confess, that the story upon which it depends is yet more palpably apocryphal than the romantic lives of the Princes Crispin and Crispianus of the same work. It is contained in "The Pleasant Entertaining and Princely History of St. Hugh, with a particular Account of his Constant Love to the handsome Virgin Winifred." Sir Hugh, says this "history," was the son of the renowned King of Powis, a noble Briton born, and he loved the fair virgin Winifred who was the only daughter of Donvallo, the last king that reigned in Tegina, which is now called Flintshire. But she refused all offers of love, and determined on a religious life. Her father, who had been sent to Rome, died; and her mother having preceded

him to "that bourne whence no traveller returns," the virgin forsook her father's princely palace in Pant Varre, and "made her whole abiding in the most sweet and pleasant valley of Sichnaunt, and lived there solitarily, and careless of all company or comfort. It chanced that in the summer's heat, this fair virgin being distressed for want of drink, and not knowing where to get any, there sprung up suddenly a crystal stream of most pleasant water out of the hard ground, whereof this virgin did daily drink, unto which, God Himself gave so great a virtue that many people, having washed therein, were healed of divers and sundry infirmities wherewith they were born." Here she was visited by Sir Hugh, who, however, sought her love in vain, and, at length, endeavoured to lighten his heart by a Continental tour. His heart, however, "true as the needle to the pole," still turned with praiseworthy fidelity to its only love. He found no attraction in Italian scenes or Italian beauties, and returned to England again. Landing at Harwich, he there fell in with a merry journeyman shoemaker," with whom he agreed to "tramp," or, in politer terms, "travel the country." He learnt the trade of a shoemaker and wrought in a shoemaker's shop for a year, when he determined to make his way into Flintshire with the object of making another effort to melt the obduracy of the lady's heart. But it was the era of Diocletian, and, like many other Christian martyrs at that period, Winifred had been imprisoned and was now condemned to die for refusing to deny her faith. When Sir Hugh heard of her misfortunes he heartily commended her faith and constancy, and, eventually, was himself imprisoned, and destined to the same trial of faith as she. But during the time of his imprisonment the journeymen shoemakers were constant in their attentions to him, so that he wanted for nothing. In requital of their kindness he called them "gentlemen of the gentle craft," and a few days before his martyrdom it is said he composed the following ballad in their honour :-

Of Craft and Crafts-men more or less,
The Gentle-Craft I must commend,
Whose Deeds declare their faithfulness,
and hearty Love unto their Friend,
The Gentle-Craft in midst of Strife,
Yields Comfort to a careful Life.

A Prince by Birth I am indeed,
the which for Love forsook this Land,
And when I was in extream need,
I took the Gentle-Craft in hand:
And by the Gentle-Craft alone,
Long time I liv'd, being still unknown.

Spending my Days in sweet Content,
with many a pleasant sugared Song,
Sitting with Pleasure's Compliment,
whilst we recorded Lovers Wrong:
And while the Gentle-Craft we us'e,
True Love by us was not abus'd.

Our Shooes we sow'd with merry Notes, and by our Mirth expell'd all Moan, Like Nightingales from whose sweet Throats, most pleasant Tunes are nightly blown: The Gentle-Craft is fittest then, For poor distressed Gentlemen.

Their Minds do mount in Courtesie,
and they disdain a Niggard's Feast.

Their Bodies are for Chivalry,
all Cowardise they do detest:
For Sword and Shield, for Bow and Shaft,
No Man can stain the Gentle Craft.

Yea, sundry Princes sore distrest, shall seek for Succour by this Trade, Whereby their Grief shall be redrest, of Foes they shall not be afraid; And many Men of Fame likewise, Shall from the Gentle-Craft arise.

If we want Money over-Night,
e'er next Day Noon God will it send,
Thus we may keep our selves Upright,
and be no Churls unto our Friend:
Thus do we live where Pleasure springs,
In our conceit, like Petty kings.

Our Hearts with Care we may not kill,
Man's Life surpasseth worldly Wealth;
Content surpasseth Riches still,
and fie on Knaves that live by Stealth
This Trade, therefore both great and small,
The Gentle-Craft shall ever call.

Both the lover and the beloved were fated to die upon the same day. St. Winifred, being allowed to choose her own mode of dying, was bled to death. Her blood was caught in a cup, and this being poisoned, Sir Hugh was required to drink the fatal draught. Her body was buried contemptuously by the well where she had so long dwelt. The body of her lover was gibbetted, that his flesh might be devoured by the fowls of the air. Just before drinking the poisoned draught, he bequeathed his bones to the shoemakers, as he felt that he would have nothing else to leave them. A company of shoemakers passing one day the gibbet upon which the martyr's skeleton hung, St. Hugh's bequest (for he was now "saint") was called to mind and that very night they stole the bones, and, in order

to "turn them into profit and avoid suspicion," they made them into tools. When they met to decide what should be done, one of the number, it is affirmed, said:—

My Friends I pray you listen to me, And mark what S. Hugh's Bones shall be.

First, a Drawer and a Dresser, Two Wedges, a more and a lesser: A pretty Block Three Inches high, In fashion squared like a Die, Which shall be call'd by proper Name, A Heel-Block ah, the very same ; A Hand-leather and Thumb-leather likewise, To pull out Shooe-thread we must devise; The Needle and the Thimble shall not be left alone, The Pincers, the Pricking-Awl, and Rubbing stone; The Awl, Steel and Tacks, the sowing Hairs beside, The Stirrop holding fast, while we sow the Cow-hide, The Whetstone, the Stopping-Stick, and the Paring-Knife, All this doth belong to a Journey-man's Life: Our Apron is the Shrine to wrap these Bones in ; Thus shroud we S. Hugh's Bones in a gentle Lamb's Skin.

Hence, shoemaker's tools have come to be known as "St. Hugh's bones." The well mentioned is known as St. Winifred's well to this day. Its waters have been credited with miraculous powers; many wonderful cures having been effected, it is alleged, by their instrumentality. Crutches and other helps to infirmity are still to be seen in the crypt of the church, as evidences of the cures performed, having been left behind by those who came limping, but who went away rejoicing that they had been made whole. This circumstance, coupled with the statement that it is situated in Flintshire, would be sufficient to identify St. Winifred's Well, at Holywell, as the phenomenon with which is associated so sad a tragedy, But the well is an element in another legend more sensational than the former, although it is assignable to a later date. Winifred is stated to have been a beautiful and devout virgin living in the early part of the 7th century. She was placed under the protection of Beuno (afterwards Saint), a descendant of the Kings of Powys, who had founded a church at Holywell. A young prince of the name of Caradoc, a son of King Allyn, made overtures to her at a time when the rest of the household were at church. She fled from him; and he, mad with rage, pursued her, and with one blow of his sword struck off her head. The head bounded down the side of the hill, into the church, and up to the altar, where her friends were at prayer, and, as it rested there, a clear and copious fountain immediately gushed out. St. Beuno affixed the head to the body again, animation returned, and the only mark remaining of the

cruel blow was a white line encircling the neck. Winifred survived her decapitation fifteen years during the latter part of which time she became an inmate of the Convent of St. Elerius, at Gwytherin, in Denbighshire, of which she afterwards became the abbess. As for Caradoc, he dropped down dead upon the spot where he had struck the villainous blow. So much for the legend, which, of course, derives its chief interest for us from its connection with the "gentle craft," as associated with St. Hugh.

With the martyrdom of the patron saint of shoemakers, which took place when the Roman Empire was in its decadence, we come to the period when we may speak more particularly of the earlier fashions of the foot-clothing amongst the early inhabitants of our island home. There is no need to go back to that time

"When clothing sumptuous or for use, Save their own painted skins our sires had none."

Nor is there any necessity to indulge in any special conjectures as to the exact origin of foot-gear in Britian, as it was doubtless similar to that we have suggested in respect to older peoples of the earth. We really have no very clear evidence as to the character of their foot attire, although it has been supposed that it would be akin to the shoes made of raw cow-hide, that was till a comparatively recent date worn in some remote parts of Ireland. Fig 12 is a specimen of this type of shoe, the engraving being taken from an example in the Royal Irish Academy. Then came the Roman (Fig. 13.) subjugation of the Britons, and of this fig. 13 is a relic. It is a curiously wrought ancle-boot and was found in a Roman burial-place (Fig. 14.) at Southfleet, Kent, in 1802. Figs. 14 and 15 are two views of an ancient sandal belonging probably to the Roman-British period. The soles are of cork, and the upper part is somewhat elaborately adorned. The feet attire of the early Saxons was in a considerable degree fash-ioned on the Roman model. Fig. 16 is a species of high shoe of Saxon make. It partakes partly of the character of the sandal, the series of openings across the foot giving to the upper leather the appearance of sandal thongs. It is extremely like the Persepolitan boot already

(Fig. 16.) ioned on the Roman model. Fig. 16 is a species of high shoe of Saxon make. It partakes partly of the character of the sandal, the series of openings across the foot giving to the upper leather the appearance of sandal thongs. It is extremely like the Persepolitan boot already noticed except that it is devoid of buttons. It is believed to be as old as the early part of the 8th century, as it is taken from the "Durham Book" or book of St. Cuthbert, now preserved amongst the Cottonian MSS. in the British Museum, and supposed to have been executed by Eadfried, afterwards Bishop of Lindisfarne, who died in 721 A.D. According to the records of the period wooden shoes were worn in the 9th and 10th centuries, but Strutt thinks we are to understand by this that the soles were of wood, and the upper

part of some more pliant material. The most distinguished individuals wore shoes with wooden soles. The shoes of Bernard, King of Italy, the grandson of Charlemagne, were found entire on the opening of his tomb, and are thus described by an Italian writer:-"The shoes which covered his feet are remaining to this day, the soles of wood and the upper parts of red leather, laced together with thongs. They were so closely fitted to the feet that the order of the toes terminating in a point at the great toe, might easily be discovered; so that the shoe belonging to the right foot could not be put upon the left, nor that of the left upon the right." Thus the fashion of rights and lefts which was thought to be a comparatively modern notion has the merit of antiquity. Fig. 15, a still earlier example, appears to (Fig. 15.) have belonged to the left foot of the wearer. So recently, however, had this system of making boots and shoes fallen into disuse that Dr. Johnson quarrelled with the accuracy of Shakespeare's couplet descriptive of the eagerness of the smith (in King John) "standing on slippers, which his nimble haste had falsely thrust upon contrary feet." Johnson in his usual dictative spirit, absurdly remarked, "Shakespeare seems to have confounded the mans shoes with his gloves. He that is frighted or hurried may put his hand into the wrong glove, but either shoe will admit either foot. The author seems to be disturbed by the disorder which he describes." The adornment of boots and shoes which obtained amongst the Romans seems to have been revived at this period, for whilst the noble and wealthy indulged in the enrichment of their foot-gear with precious stones and gilt, the middle classes, only kept from following the example set them to the fullest extent by lack of wealth, were fain to content themselves with shoes embroidered in a very ornate style. The Anglo-Saxon princes and the chief ecclesiastical dignitaries were wont to wear shoes or buskins set off with gold. Charlemagne who was contemporary with the Saxon period of English history, was accustomed on state occasions to use shoes adorned with gems; and the buskins of his son Louis le Debonnaire were of gold or of gilt stuff. In a splendidly illuminated Benedictional, which was executed between 963 and 984, now in the possession of the Duke of Devonshire, is a figure of Etheldrytha, a princess of East Anglia, who is represented as wearing shoes of gold tissue or cloth of gold. Strutt informs us there was a kind of half boot worn so early as the 10th century, and the only difference between that and the half-boot of modern times is that the former laced close down to the toes, whilst the latter only laces as far as the instep. As with the Saxons so with the Danes, the favourite colour for their feet attire was black. At one period the Danes adopted an entirely black costume, hence their sobriquet of "Black Danes." They adopted, too, the Raven as their national emblem. In process

of time, however, they discarded their "nighted colour," and adopted gayer hues. The transition from the feet attire of the Saxons and Danes to that of the early Normans is not very marked. There was a great similarity between them, and it was not till the Normans were quietly settled in England that their attention was turned to more elaborate fashions in the construction of their shoes, which became more varied in style and enriched in make. Fig. 17 is an example of an ordinary Norman ancle-boot. It is taken from a remarkable painting in distemper which, we believe, still exists on the wall of a small chapel beneath Anselm's tower in Canterbury Cathedral. The white dots upon the black bands along and across the foot which are a modified imitation of the thongs of sandals are probably intended to indicate ornamental studs. The inward twist is but a foreshadowing of one of the most remarkable fashions that ever made men ridiculous. Towards the close of the Conqueror's reign, a boot similar to the modern half-Wellington came into vogue and the first person of importance to adopt it was the Conqueror's eldest son Robert, who was hence designated Curta Ocrea, or short boots. Strutt says this appellation could not have been given him because he was the first person to introduce the fashion into the country, as short boots were worn by the conquered race long before his birth. He conjectures that it arose from his being the first Norman to adopt it, and that it was used in derision at his having so far complied with Saxon fashions. Another authority, Wace, (who died 1184) says of Robert, "He had short legs, hence he was booted with short hosen," so that the nickname may have been an indirect way of joking about his short legs, just as Edward I. was known as "Longshanks." Long and sharp pointed toes were first introduced in the reign of William Rufus. The immoderately long pointed shoes, however, are said to have been invented by Henry Plantagenet Duke of Anjou to conceal a very large excrescence he had upon one of his feet. The fashion seems at the outset to have met with considerable approval. The length of the shoes increased prodigiously. The toes of some of these boots and shoes were made like a scorpion's tail. The clergy strongly pronounced against them as foppish and unbecoming and as an attempt to belie Scripture where it was affirmed that no man can add a cubit to his stature; but, says Hume, in his History of England, "such are the strange contradictions of human nature! though the clergy of the time could overturn thrones, and had authority to send a million of men on their errand to the deserts of Asia, they could never prevail against these long pointed shoes." A courtier, named Robert, improved upon the first idea by filling the toes of the boots with tow and then twisting them round like ram's horns. This procured the inventor the nickname of

(Fig. 17.)

cornado or "horned." It was a fashion mightily liked by the nobles, notwithstanding clerical denunciation. For as the great poet delineator of the varying phases of the human heart has said,

"New fashions,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are followed."

The fashion at this period does not appear to have been long maintained, but later it experienced a revival in which the fashion was still more preposterously exaggerated. Amongst the peculiarities of foot-gear of the period, Norman shepherds are represented with a curious swathing reaching from the top of the shoe to the knee. Some writers assert that the practice of enswathing the legs with hay bands was the origin of the cross gartering, so fashionable amongst the Saxons and Normans, a fashion which was perpetuated from generation to generation. It is alluded to in Shakespeare's "Twelfth Night;" and Barton Holyday, who wrote fifty years later than the great dramatist, refers to—

"Some sharp, cross-gartered man, Whom their loud laugh might nickname Puritan."

The feet costume of the Plantagenet period is to be found exemplified in the monumental effigies of the time. The effigies of our early sovereigns are generally represented with shoes decorated with bands across as if in imitation of sandals. The shoes of Henry II. as shewn upon his tomb at Fontevraud are green, adorned with bands of gold, the spurs being fastened with straps of red leather. Broad ribbon-like bands of gold are the prevailing features of the boots of Richard I. Such richly adorned foot clothing was generally worn by the nobility and royalty all over Europe at that time. When the tomb of Henry VI. of Sicily (who died 1197) was opened at the Cathedral of Palermo, his feet were found to be clothed with costly shoes, the upper part of which consisted of cloth of gold embroidered with pearls, and the soles of cork covered with the same cloth of gold. The shoes of his queen Constance (who died in 1198) were also found to similarly consist of cloth of gold, there being two openings in them that had evidently been filled with jewels. King John of England in ordering four pairs of women's boots, required that one pair should be embroidered with circles. A peculiar kind of decoration was adopted with a class of low shoe, which was secured on the foot by a broad strap passing over the instep. It was sometimes coloured black and trimmed or bound with white. The shoes with which the feet of Henry the Third's effigy in Westminster Abbey are clothed, are remarkable for their splendour. They are crossed by intersecting bands of gold, which form an entire covering of diamond-like spaces, and these are each filled in with the figure of a lion—the national emblem. Edward I. was no friend to foppery or ostentation, and he himself set an example of simplicity of attire which considerably checked the continuance of the extravagance of costume which had found fayour in preceding reigns. The general costume for the feet (Fig. 18.) now was a close fitting boot, or tight stockings and shoes (fig. 18).

now was a close fitting boot, or tight stockings and shoes (fig. 18). Towards the latter part of the reign, the spirit of extravagance however began again to break out, and in the reign of the second Edward, the ordinary foot-gear of the men was an ancle boot,—half-boot, half-shoe—more or less ornamented, the toes pointed, and a broad opening across the instep. Buskins secured round the calf of the leg by a garter, as at fig. 10, were also worn; those of the

(Fig. 19.) of the leg by a garter, as at fig. 19, were also worn; those of the rich and noble being of splendid material. Kings wore them at their coronations, and Bishops wore them as they celebrated mass. The latter as they put them on, accompanied the operation with a prayer that "the feet might be shod with the preparation of the gospel of peace." Women in common life wore a species of button boot which reached to the calf of the leg, and was identical in style with a prevailing fashon in ladies' boots at the present time. The Minor Friars established in the early part of the 14th century were to "touch no money, eat no flesh, and be shod with wooden shoes," the last mentioned provision being a satire on the stealthy and filthy feet of

with military achievements, but was remarkable as a most important period in the history of general costume. It is indeed considered to be the most glorious era in the annals of "the gentle craft." Its glories were not altogether without alloy, for the extravagance of the period seems to have elicited from the House of Commons a complaint against the general usage of expensive clothing out of harmony with the position and income of the people; and an Act was passed to moderate these extravagances and to regulate apparel in

the unshod Carmelites. The half-century or more during which Edward III. swayed the sceptre of England was not only brilliant

accordance with the rank and wealth of individuals. Whilst, however, most sumptuously adorned boots and shoes were worn by the rich and noble, real taste was manifested in their construction. Of this several beautiful examples were discovered on the walls of St. Stephen's

Chapel, Westminster, when altering the chapel for the House of (Fig. 20.) Commons. One of these, (fig. 20) displays the choicest art. Mr. Fairholt, speaking of it, says "it is impossible to conceive any shoe more exquisite in design. It is worn by a royal personage and brings forcibly to mind the rose windows and minor details of the architecture of this period; but for beauty of pattern and splendour of effect this English shoe of the Middle Ages is 'beyond all Greek's

of effect this English shoe of the Middle Ages is 'beyond all Greek, beyond all Roman fame;' for their sandals and shoes have not half

'the glory of regality' contained in this one specimen." The window design here depicted is exactly analogous to the rose window in the transept of old St. Paul's (as shewn in Dugdale's view of old St. Paul's) before the great fire of 1666. We can therefore the better appreciate Chaucer's description of the parish clerk Absolon, in the "Miller's Tale," who had "Paule's window corven on his shoes." A second example, taken from the same series of paintings as the illustration, shews a black boot with the top of lattice work, with red hose peeping through the apertures; whilst a third has the top of the boot adorned with a geometric pattern, the left shoe being black and the stocking blue and the right shoe of the same figure being white with a black stocking. Such were some of the oddities of the period. A fourth was similar in style to the first mentioned, less ornate but still extremely graceful. This in its simple form was the style usually worn by the common people. The boots and shoes of the 14th century were made extravagantly "right and left" and the sharp pointed toe was sometimes made to turn outwards. Geoffrey of Malmsbury in rebuking the luxury of the costume of the time, says, that there was "flowing hair and extravagant dress; and then was invented the fashion of shoes with curved points." In the reign of Richard II., who was a great fop, luxuriousness and extravagance flourished to an extraordinary extent. Richard himself set the example, for one of his coats was estimated, on account of the precious stones with which it was embroidered, to be worth the enormous sum of 30,000 marks-a mark being equivalent to 13s. 4d. Chaucer laments the sinful, costly array of clothing, "which maketh it so dear to the harm of the people." Amongst the allusions to footgear in Chaucer, the carpenter's wife in the "Miller's Tale" is described as wearing shoes "laced on her legges high,"-doubtless the prototype of the modern side-laced boot, which appears to have been introduced about this period. The clergy fraternised with the people, it is related, in the extravagance of fashions. Chaucer, by the ploughman, condemns their luxuriance and says,-

"They ben as proude as Lucifare;

So roted in riches, That Christ's poverty is forgot."

When out of church he further complains that they joined in the amusements of the people, dressed in

"Scarlet and grene gay gownes,"

and with

"Bucklers broad, and swords long, Baudrick, with baselards kene, Such tools about their neck they hong;"

and like the laity had

"Long pikes on their shoon."

Similarly Piers Plowman makes his Austin Friar, in charging upon the Franciscans the forgetfulness of their high calling, say—

"Francis had his brethren
Barefoot to walk;
Now have they buckled shoes,
Lest they hurt their heels;
And hose in hard weather,
Fastened at the ancle."

Sumptuary laws were enacted to restrain the popular extravagance

but they were of little practical value, seeing that the precept was not accompanied by example in higher quarters. Amongst the most noteworthy features of the costume of this reign was the absurd length and the eccentric extravagancies of the toes of the boots and shoes,-an exaggerated revival of an earlier fashion. Of this style (Fig. 21.) fig. 21 is a tolerably moderate example; but the fashion was carried further, and the points of the toes were fastened to the knee by chains of silver or gold. The author of "Eulogium," a writer of the period, says "Their shoes and pattens are snouted and picked (piked) more than a finger long, crooking upwards, which they called crakowes, resembling devil's claws, and fastened to the knees with chains of gold and silver." These chains became necessary in order to enable the wearers to walk with some degree of freedom. Baker in his "Chronicle," gives 1382, as the date of the first introduction Mr. Planche says "These crackowes were evidently of chains. named after the city of Cracow, and were, no doubt, amongst the fashions imported from Poland, which had been incorporated with the kingdom of Bohemia by John, the grandfather of Richard's Queen Anne." The fashion seems to have been as prevalent on the Continent. We are enabled to give four French examples of the 14th century, from the excellent and extremely valuable work of (Fig. 22.) Lacroix on the Histoire de la Chaussure-figs. 22, 23, 24, 25. Fig 22 (Fig. 23.) was the boot of John of Chalons, Count of Tonnerre; fig. 23 is an example of plate armour for the foot, preserved in the Ordinance (Fig. 24.) Museum, at Paris; fig. 24 is from a painting of the period; and (Fig. 25.) fig. 25 is from a manuscript of the period preserved in the Bibl. Nat. of Paris. Lacroix says the length of the toe varied according to the rank of the wearer. The common people wore them half-a-foot in length; rich citizens, a foot; simple knights, a foot-and-a-half; and the nobility, two feet. There were princes who had them two-and-a-half-feet in length. The most ridiculous were considered the most beautiful. It is to this absurd custom that may be traced the proverbial expression :- Etre sur un grand pied, or sur un bon pied dans le monde (to occupy a good footing in the world). In France, as in England, "all sorts and conditions of men," and

women too were carried away by the rage for "long-peaked shoon." Their use was frequently condemned by the decisions of Councils and the enactments of Kings. They were satirised by poets and anathemized by preachers, but the love of the forbidden fruit was too strong for poor human nature. The Papal bulls contained severe remonstrances on the ostentatious extravagance the priests and monks displayed in their costume, especially their boots and shoes. Pope Urban V. blamed them especially for using the long snouted shoes. Several bishops forbade their use, treating them as a sin against nature. The Church directed all its censures against this fashion of foot-gear not merely as contrary to nature, but as a disfigurement of part of the human body. The Council of Lavaur forbade ecclesiastics the use of the long boot, and to their domestics the use of the long shoe. The temporal authority, as we have already indicated also joined with the Church in the condemnation of these pedal extravagancies. This was the case on the Continent, as well as in England. An early enactment of Charles V. commenced by interdicting their use by secretaries and notaries of the king. 1368, letters patent were issued with the object of definitively abolishing them. These forbade "all persons of any quality whatsoever, on pain of being mulcted in a penalty of ten florins, from using in the future long-peaked shoes, that superfluity being contrary to good manners, and a mockery of God and his Church, by worldly vanity and mad presumption." The penalty would be equal to thirty-four francs French money, or roughly twenty-seven shillings Anglice. Money, too, was more valuable then than now. But even as "threatened men live long," so this condemned fashion still continued to prevail. It is almost incredible that men should have gone into battle so shod, but we are told that at the battle of Sempach, in 1386, where Duke Leopold of Austria was killed, the knights, having dismounted before going into action, were forced to strike off the long points of their shoes in order that they might move about with the necessary degree of freedom. Chaucer not only condemned what he considered to be the people's "sin in superfluity," and their "horrible disordinate" manner in dress, but he tried to allure them to a more sensible fashion :-

"Of shoon and boottes new and faire,
Look at least thou have a pair,
And that they fit so fetously,
That these rude men may utterly
Marvel sith they sit so plain,
How they come on and off again." \*

<sup>\*</sup> Mr. Sparkes Hall considers that the conditions of the poet are fulfilled in the modern spring-side boots, of which he is the inventor.

But the poet's good sense was unavailing. Incidentally we may mention that a similar eccentricity to the "long peaked shoon" was adopted by the ladies as a head-dress. It towered like a mitre to a height of some two feet, from which floated a whole rainbow of gay ribbons—

"Leaving like lofty Alps, that throw O'er minor Alps their shadowy sway, Earth's humbler bonnets far away."

Anne of Bohemia, the queen of Richard II., introduced the sidesaddle. Buckles were used as fastenings for foot-gear as early as the 14th century; the shoes of a skeleton of the period exhumed in Ireland affording evidence of this. Buckles, too, appear on "the longpeaked shoon" of Robert Attelath (who died in 1376) as depicted on his monumental brass at Lynn. During the Plantagenet period chain and plate armour for the feet and legs was employed to a considerable extent. Crakowes continued, more or less, in use, at least amongst the nobility, until the overthrow of the House of York. But during a later part of Henry VI.'s reign a novel substitute was sometimes employed, and this was a long piked patten or clog. When this was worn a shoe with a shorter toe was used, as if to make the contrast between the two all the more marked (see fig. 26). The side-laced ancle-boot also became largely adopted amongst the During the reign of Edward IV. the long-toed middle-classes. crakoes, at this time termed poulaines, again became pre-eminently fashionable. "Even boys," says Monstrelet, "especially in the courts of princes, had points at the toes of their shoes a quarter of an ell long and upwards." In a ballad of the period (from the Harleian MSS.) occurs the following lament :-

"Ye proud gallants heartless,

\* \* \* \*

Have brought this land in great heaviness
With your long-peaked shoon;

Therefore your thrifte (prosperity) is almost done."

Parliament, in 1463, enacted a law prohibiting the making of shoes, the "beakes" or "pykes" of which were longer than two inches beyond the toe. It was also provided that any shoemaker or cobler making them longer, unless for privileged persons, should be cursed by the clergy, and also be mulcted in the sum of twenty shillings, of which a third was to go to the king, a third to the cord-wainers of London, and the remainder to the chamber of London. Every cordwainer that shod any man or woman on a Sunday was to pay a like sum. Defaults were to be adjudged by the Wardens of the Cordwainers' Company. The people then passed from one extreme to the other and now widened the toes of their shoes to such a degree, that

(Fig. 26.)

according to Paradin, "they wore slippers so very broad in front as to exceed the measure of a good foot,"—the shoe forming a "duck bill" in shape. The fashion is supposed to have been derived from Flanders. This inordinate breadth of toe was even adopted in mailed foot-gear. There is at present in the possession of Captain Senhouse of Ashby St. Legers, Northamptonshire, a suit of plate armour of the period, the mailed boot of which has a toe  $6\frac{3}{4}$  inches in breadth. It is proportionately thick through and has the appearance of a substantial poultice to the feet.

The shoemakers had by this time become a very important body of men. "The Cordwainers' and Cobblers' Company," just referred to, had been incorporated in London by Henry IV. in 1410, for even then the word "cobbler" had not become a term of reproach. \* The business was designated at a more recent date "the art and mystery of a cordwainer;" and the company was by a late charter styled, "The Master, Wardens, and Commonalty of the mystery of Cordwainers of the city of London." There was an earlier incorporated Company of Shoemakers in the ancient city of York, for in 1398 they were presented with a large bowl by Archbishop Scrope, a prelate afterwards beheaded by Henry IV., for alleged participation in the Percy rebellion.† This precious relic is still to be seen, having been in 1808, on the dissolution of the Company, presented to Mr. Sheriff Hornby, who in turn gave it to the Cathedral. In the middle of the bowl the arms of the fraternity are richly embossed. It is edged with silver, is double gilt, and is supported by three silver feet. following inscription runs round the rim :-

"Richarde, arche beschope Scrope, grant unto all the that drinkis of this cope XLti dayes to pardon.

Robert Gobson, beschope mesm, grant in same form aforsaid XLti dayes to pardon.—Robert Strensall."

Similar guilds were established in France about the same period. The "Confrerie des Compagnons Cordonniers" was established in the Cathedral of Paris, in 1379, by Charles the Wise. We have a still

<sup>\*</sup> The term "cobbler" is said to have meant a dealer in shoes as well as a shoemaker. Is it not equally likely that "cobbler" indicated a "mender" as well as a "maker"? This would not necessarily exclude the other definition that he was a "dealer."

<sup>†</sup> Recent enquiries have thrown some doubt on the assertion that the bowl was given to the Cordwainers' Company. It has been affirmed that it was presented to some general trades' guild by the Archbishop. However we prefer to accept the commonly received story respecting the bowl until stronger evidence is adduced to its discredit.

earlier record of the existence of a guild or corporation at Ghent. In 1304, the Cordonniers of Ghent provided amongst other things that whoever lived an immoral life could not be admitted a member of the brotherhood, and whoever, after having taken the oath of membership, should form any illicit connection, should be ignominiously erased from the roll of the brotherhood. As far as we can gather none of the guilds or brotherhoods went back to a remoter period than this. One of the most ancient of the Flemish Guilds was that of Namur. It was flourishing in 1376. The authorities in granting its incorporation phrased it that they had yielded to the prayer and request of the entire brotherhood, the "maisters and varlets des Corbesiers, Corduwaniers, Coureurs et Patineurs de la ville de Namur." The hope was expressed that these statutes would advance "the honour and glory of the blessed Son of God, and of the Virgin Mary, and of all the blessed Saints of Paradise." It was not till 1489 (Nov. 4), that the shoemakers of Brussels formed their "Corporation des Cordonniers." The chief festival day of the guilds was the 25th of October, and this, together with the religious observances originally practised in connection with the anniversary (and Archbishop Scrope's gift is an evidence of the patronage of the church) indicates with tolerable certainty that SS. Crispin and Crispianus were first commemorated as saints until the saints' days became feast days and the marriage of Prince Crispin, or King Crispin, as he has sometimes been denominated, became the legendary substitute (as associated with merrymaking) for the martyrdom of the two Christian brothers. The Foreign corporations or guilds in the 15th century were wealthy and influential and their high days were celebrated with great ostentation. The celebrations of the Flemish guilds appear to have excelled all others in brilliancy. They were accompanied with a degree of ceremonial almost royal in its splendour and elaborateness. Nothing could be more splendid or more picturesque than their grand processions, their solemn marches, their local rejoicings, their anniversary celebrations, their funeral rites for deceased brethren, and all the public ceremonies by which they sought to appeal to the senses, dazzle the eye, and strike the imagination. "Picture to yourselves," says Lacroix, "these shoemakers clothed in glistening armour and with uniforms bearing the colours of their Corporation, preceded by a companion on horseback, who holds aloft the Trade banner, defiling in military fashion in the light of torches, whose fitful glare throws into relief the emblems of the guild." The pride and pageantry of these elaborate ceremonials have passed away, never more, we imagine, to return. The battle of Agincourt was fought upon St.

Crispin's day, (25th October), 1415; and Shakespeare, in his "King Henry V.," has done honour to the warlike monarch and the day, in the eloquent and stirring appeal to the soldiers before the battle, which he has put into Henry's mouth:—

"This day is call'd the Feast of Crispian: He that out-lives this day, and comes safe home, Will stand a tip-toe when this day is named, And rowse him at the Name of Crispian. He that shall see this day, and live old age, Will yeerely on the Vigil feast his neighbours, And say, to morrow is Saint Crispian. Then will he strip his sleeue, and shew his skarres: Old men forget; yet all shall be forgot : But hee'le remember, with aduantages, What feats he did that day. Then shall our Names, Familiar in his mouth as household words, Harry the King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester. Be in their flowing Cups freshly remembred. This story shall the good man teach his sonne: And Crispine Crispian shall ne're goe by, From this day to the ending of the World, But we in it shall be remembred: We few, we happy few, we band of brothers: For he to day that sheds his blood with me. Shall be my brother: be he ne're so vile, This day shall gentle his Condition. And Gentlemen in England, now a bed, Shall thinke themselues accurst they were not here; And hold their Manhoods cheape, whiles any speakes, That fought with vs vpon Saint Crispines day."

In France, besides the 25th of October, the 15th of May and the 6th and 8th of March were consecrated to the memory of the two saints, SS. Crispin and Crispianus, but these were associated with religious services. As items connected with our subject we may mention that the English Company of Leather-sellers claim an antiquity co-equal with the Anglo-Saxon era whilst the Company of Skinners date their establishment at least as far back as the reign of Henry III., when it is alleged they had a hall. The latter company were amongst the first guilds chartered by Edward III. Towards the close of the 14th century the fête of SS. Crispin and Crispianus was celebrated in France by dramatic representations, in which the ordinary subject was the life and martyrdom of the illustrious shoemakers. Three parts of one of these dramatic compositions, a "Mystere de Saint Crespin et Saint Crespinien" have been preserved. It was performed by a society of companion shoemakers belonging to the Parisian brotherhood. The author was probably an ecclesiastic. At the close, and after the

martyrdom and glorification of the two saints, God is represented as saying:-

"Entens à moy, amy Crespin,
Et toy aussi, Crespinian:
Pour essaucer l'onneur, le bien,
Qu'aves envers moy desservi,
A la fin que soyés servi
Du pueple, je vueil establir
Au pape, qui en a desir,
Car il fera une chappelle
En nom de vous, plaisant et belle:
Ainsi le vueil."

Which may be Englished: Listen to me, friend Crispin, and thou also Crispianus: in order to grant the honour and blessing which thou hast deserved from me, and that thou mayest be honoured by the people, I will place in power a Pope, who shall have the desire to build a chapel in your name, pleasant and beautiful: so may it be." Thus Innocent II., if he did not actually build, sanctioned the building of a chapel in honour of the patrons of shoemakers in the town of Soissons. Of a very different character is the play, "The Shoo-makers Holy-day. Or the Gentle Craft "-" a merry conceited comedy," founded on the life of Sir Simon Eyre, the builder of Leadenhall Market, London.\* Sir Simon lived in the reign of Henry VI., and carried on business in Leadenhall Street as a shoemaker. Hearing that a vessel laden with leather from Tripoli had been wrecked upon the coast of Cornwall, he thought he might advantage himself by the purchase of the cargo. Having collected all the money he could, he went to Penzance, purchased the leather, and trading successfully with it he laid the basis of a fortune sufficient to enable him to build Leadenhall, to obtain the Lord Mayoralty of London, and the honour of knighthood. The play is conceived in the most humorous strain. It is dedicated "To all good Fellowes, Professors of the Gentle Craft: of what degree soever;" and was acted before Queen Elizabeth one New-year's night, by the Right Hon. the Earl of Nottingham, Lord High Admiral of England, and his servants. The plot of the play is simple. Sir Hugh Lacy, Earl of Lincoln, had a young kinsman, Rowland Lacy, who fell deeply in love with Mistress Rose, the daughter of the Lord Mayor, Sir Roger Otley. To mar the young couple's love the Earl procured for his kinsman the commission of Colonel of a Company that had gone to the French wars. But young Rowland was not to be outdone. He surreptitiously resigned his place to a friend,

<sup>\*</sup> The authorship is attributed in Bibliotheca Heberiana to Dr. Barton Holyday, who was son of one Thomas Holyday, a tailor of Oxford; but Hazlitt, in his Bibliography of Old English Literature, ascribes it to Thomas Decker, the well-known friend of "rare Ben Jonson;" whilst according to Lowndes' Bibliographer's Manual, it is the work of Thomas Deloney.

and came disguised as a Dutch shoemaker to the house of Simon Eyre—self-designated "the mad shoemaker of Tower Street \* \* a true shoemaker, and a gentleman of the gentle craft"—who supplied the Lord Mayor's household with shoes. Rowland when he first comes upon the scene in the garb of a Dutch shoemaker, soliloquizes:—

"How many shapes have Gods and Kings deuisd, Thereby to compasse their desired loues, It is no shame for Rowland Lacy then, To cloth his cunning with the Gentle Craft, That thus disguised, I may vnknowne possesse The onely happy presence of my Rose: For her haue I forsooke my charge in France, Incur'd the Kings displeasure, and stir'd vp Rough hatred in my vncle Lincolnes breast: O loue how powerfull art thou, that canst change High birth to basenesse, and a noble minde, To the meane semblance of a Shoomaker! But thus it must be, for her cruell father, Hating the single vnion of our soules, Hath secretly conuey'd my Rose from London, To barre me of her presence, but I trust Fortune and this disguise will further me Once more to view her beautie, gaine her sight : Here in Tower-street with Eyre the Shoomaker, Meane I a while to worke ; I know the trade. I learnt it when I was at Wittemberge, Then cheere thy hoping spirits, be not dismaid, Thou canst not want doe Fortune what she can, The Gentle Craft is living for a man."

The scene where Lacy, (known afterwards throughout the play as "Hans the Dutchman") is introduced to the presence of Eyre is full of fine rollicking humour:—

## ENTER LACY SINGING.

Lacy.—Der was een bore van Gelderland, Frolick si byen He was als drunke he cold nyet stand, vp solcese byen, Tap eens de canneken drinck scheue mannekin.

Firke. Master, for my life yonders a brother of the Gentle Craft, if he beare not Saint Hughe's bones I'le forfeit my bones, he's some vnlandish workeman, hire him good Master, that I may learne some gibble gabble, 'twill make vs worke the faster.

Eyre. Peace Firke. a hard world, let him passe, let him vanish we have Journymen enow, peace my fine Firke.

Wife. Nay nay y'are best follow your mans councell, you shall see what will come on't, we have not men enow, but wee must entertaine every butterboxe; but let that passe.

Hodge. Dame, fore God if my master follow your counsell hee'le consume little beefe, he shall be glad of men, and he can catch them.

Firke. I that he shall.

Hodge. Afore God a proper man, and I warrant a fine workeman: Master farewell, dame adue, if such a man as he cannot finde worke, Hodge is not for you.

Offer to goe.

Eyre. Stay my fine Hodge.

Firke. Faith and your fore-man goe dame you must take a iourney to seeke a new Journey-man, if Roger remoue, Firke followes, if Saint Hughes bones shall not be set a worke, I may pricke mine awle in the wals, and goe play: fare ye well master, God buy dame.

Eyre. Tarrie my fine Hodge, my briske foreman, stay Firke, peace pudding broth, by the Lord of Ludgate I lone my men as my life, peace you gallimaufrey, Hodge if he want works

I hire him, one of you to him, stay he comes to vs.

Lacy. Goeden dach mæster, end v vro oak.

Firke. Nailes if I should speak after him without drinking, I should choak, & you friend Oake are you of the gentle craft.

Lacy. Yaw, yaw, ich beene den skoomaker.

Firke. Den skoomaker quoth a, and hearke you skoomaker, haue you all your tooles, a good rubbing pin, a good stopper, a good dresser, your foure sort of Aules, and your two balles of wax, your paring knife, your hand and thum-leathers, and good Saint Hughes bones to smooth your worke.

Lacy. Yaw, yaw, be niet vor veard, ik hav all the dingen,

voour mack skooes good and cleane.

Firke. Ha, ha, good master hire him, he'll make me laugh so that I shall worke more in mirth than I can in earnest.

Eyre. Heare you friend, have you any skill in the mystery of Cordwainers?

Lacy. Ick weet niet wat you seg ich verstaw you niet.

Firke. Why thus man, Ich verste vniet, quoth a.

Lacy. Yaw, yaw, jek can dat well doen.

Firke. Yaw yaw, he speakes yawning like a Jack daw, that gapes to be fed with cheese curds, O he'll giue a villanous pull at a Can of double beere, but Hodge, and I haue the vantage, we must drinke first, because we are the eldest Journeymen.

Eyre. What is thy name?

Lacy. Hans, Hans, Meulter.

Eyre. Giue my thy hand, thou art welcome, Hodge, entertaine him, Firke bid him welcome, come Hans, run wife, bid your maids, your trullibubs, make ready my fine mens breakfasts: to him Hodge.

Hodge. Hans, th'art welcome, vse thy selfe friendly, for we are good fellowes, if not, thou shalt be fought with, wert thou

bigger than a Gyant.

Firke. Yea, and drunk with wert thou Gargantua, my master keepes no Cowards, I tell thee: hoe, boy, bring him an heele-blocke, here's a new Journeyman.

The disguise of Lacy was effectual, and his strategy succeeded most thoroughly. Eyre's journeymen are full of fun and frolic, and their words and deeds are instinct with merriment. The character of Firke, the comic man of the piece, is intensely droll. In one place he reminds us that a favourite practice amongst shoemakers of keeping "Sunday-Monday" is very old fashioned. The men are having a little idling jollity when Eyre and his wife appear upon the scene, whereupon says Firke, "Mum, here comes my Dame and my Master,

she'll scold on my life, for loytering this Monday, but all's one, let them all say what they can, Monday's our holyday;" and the jovial fellow at once begins to sing. The close of the piece, as a matter of course, finds Rowland Lacy married to Rose Otley; the noble kinsman is appeased by the king's intervention; and Sir Simon Eyre, now the successor of Sir Roger Otley in the Lord Mayoralty of the city, is honoured by his royal sovereign. Lord Mayor Eyre is said to have signalised his year of office by giving a feast to all the shoemakers' apprentices in London upon a Shrove-Tuesday; and to have obtained from the king a patent to sell leather at Leadenhall market two days in the week. Amongst the phraseological designations which the shoemakers are made to apply to themselves in this comedy are those of "brave bloods of shoemakers; heirs-apparent to Saint Hugh, and perpetual benefactors to all good fellows."\*

This seems a fitting juncture at which to introduce by way of recapitulation and illustration, the ballad—"A song in praise of the Gentle Craft, showing how Royal Princes, Sons of Kings, Lords and Great Commanders, have been Shoemakers of Old, to the honour of this Ancient Trade." The ballad, which was set to the tune of "the Evening Rambles," was written by one Richard Rigby, "a brother of the Craft." It runs thus:—

## A Zong in Praise of the Gentle Craft.

I sing in praise of the shoemakers,
Whose honour no person can stain;
In every age they dare to engage,
And victory still they did gain.
No craft in the world can compare
With shoemaking for I declare
Who reads but the story will set forth their glory,
Commending them everywhere
As persons of honoured fame and renown;
Then let not their glory be trampled down.

Sir Hugh was a prince and a lover,
Yet learned the shoemaking trade,
Which yielded relief when sorrow and grief
In travel had him dismayed.
When he of his love was denied
He crossed the ocean so wide,

<sup>\* &</sup>quot;The Shoomaker's Holyday" has gone through several editions, the title-pages and dates of which are given in an appendix to the present work. A German translation of the edition of 1618 was published at Thorn in 1862. Of a similar type is "A merrie and pleasant Comedy: never before printed, called a Shoo-maker a gentleman. By William Rowley, 1638." "The Cobler of Preston, by Charles Johnson," is another drama which seems in "the good old times" to have basked in the sunshine of public favour.

Returning soon after, then with a king's daughter,

A glorified martyr he died.

Thus shoemakers have been true men of renown;

Then let not their glory for ever go down.

There's Crispin and brave Crispianus,
Both brothers and sons to a king,
In sorrow and woe from Court they did go,
When under a shoemaker's wing
Protection and safety they found,
For apprentices straight they were bound
Disguised like strangers, from perilous dangers
This harbour of safety they found.
Thus princes of honoured fame and renown
Have shoemakers been that were heirs to a crown.

Young Crispin he won the fair daughter
Of great Maximus, for who
Admitted could be but verily he
To draw on fair Ursula's shoe
That honoured lady of fame?
For when to the palace he came
He soon was admitted; the shoes being fitted,
This royal young beautiful dame
Besought him for marriage, though heir to the crown:
Thus shoemakers have been brave lords of renown.

His brother went fourth for a soldier,

Well armed to the Gallican shore,

Where thousands he killed; they never beheld

Such conquering courage before—

The work being speedily done,

And the enemy forced to run,

Their General gallant, courageous and valiant,

Was likewise a shoemaker's son,

Thus loaded with honoured fame and renown,

Then let not the brave shoemaker's glory go down.

Sir Simon, Lord Mayor of fair London,

He was a shoemaker by trade,

Who whilst he was Mayor, the truth to declare,

A dinner of fritters he made,

Inviting the 'pprentices all,

Who readily came at his call,

That day they were merry with bowls of Canary,

For he from his word would not fall:

Thus good Simon Eyre of fame and renown,

He was a shoemaker and Lord of the town.

Thus valiant and noble shoemakers

The city and court did adorn

For deeds they have done. A shoemaker's son,

I tell you, he is a prince born.

There's no other trade in the land

Had ever such royal Command

For honour and glory; then read but the story—

Then, then you will soon understand

That shoemakers, they have been famed for renown

Then let not their triumph and honour go down.

Here is another poetic tribute to the worth of the shoemaking fraternity, taken from an edition of the "Delightful, Princely and Entertaining History" already quoted—

## To all the good Peomen of the Gentle-Graft.

You that the Gentle-Craft profess, List to my Words both more or less, And I shall tell you many Things, Of Worthy and Renowned Kings, And divers Lords and Knights also, That were Shooemakers long ago, Some of them in their Distress, Delighted in this Business, And some for whom great wait was laid, Did save their Lives by this same Trade. And other some, in Sports and Game, Delighted much to learn the same : No other Trade in all the Land, They thought so fit unto their Hand; For evermore they still did find, Shooemakers bore a gallant Mind, Men they were of high Conceit, The which wrought many a merry Feat, Stout of Courage were they still, And in their Weapons had great Skill; Travellers by Sea and Land, Each Country's way to understand; Wrong they wrought not any Man, With Reason all Things did they scan. Good Houses kept they evermore, Relieving both the Sick and Poor In Law no Money would they spend, Their Quarrels Friendly would they end. No Malice did they bear to any, But shew'd great Favour unto many. Offences they would soon forgive, They would not in Contention live. Thus in Joy they spent their Days, With pleasant Songs and Roundelays, And God did bless them with Content, Sufficient for them always sent, And never yet did any know, A Shooemaker a Begging go. Kind they are one to another, Using each Stranger as his Brother. Thus lived Shooemakers of old, As ancient Writers have it told; And thus Shooemakers still would be; So Fame from them shall never flee.

A very flattering picture truly of the honour of the disciples of St. Crispin, evidently drawn by the hand of one who was "to their failings ever kind." Yet the satire upon the craft penned at a much earlier period would probably hold good at the time the "yeomen of the gentle craft" were so warmly eulogised:—

"I tel thee (priest) when shoemakers make shoes
That are wel sowed, with never a stich amisse,
And use noe crafte in uttring of the same:
When taylours steale no stuffe from gentlemen,
When tanners are with corriers wel agreede,
And both so dresse their hydes that we go dry,

\* \* \*

Even then (my priests) may you make holyday."

Returning to the subject of guilds we must not omit mention of the Corporation of Shoemakers which existed in Northampton. We are not able to give any precise dates as to the establishment of the guild, but the following interesting particulars are quoted from the Borough records, collated by the late Rev. C. H. Hartshorne in his "Historical Memorials of Northampton:"—

"At a common assembly holden at the Guildhall, on the 30th Jan., in the 4th year of Edw. VI.

That every cordwainer that now dwelleth or hereafter shall dwell within this town, being a master, and doeth occupy as master in the same craft, shall pay yearly to the chamber of the same town, 2s. of lawful money of England.

Item, that every journeyman that now worketh or hereafter shall work within this town, shall pay yearly unto the said chamber 1d., and although they work but one week within this town, they shall pay 1d.; and the master with whom the said journeyman or journeymen shall happen to work, shall stay it in their hands off their wage, and answer the same to the wardens of their corporation.

Item, that every shoemaker that is disposed to set up shop within this town and shall not been prentice within the same, shall pay at his setting up 30s.; that is to say, 13s. 4d. to the mayor for the time being, 13s 4d. to the chamberlain of the town, and 3s. 4d. to the occupation.

Item, that every shoemaker that hath been or shall be prentize within this town that is disposed to set up shop and to occupy as master, shall pay 16s. and 8d.; that is to say, 10s. to the mayor for the time being for his franchise and setting up, 3s. 4d. to the chamberlain, 3s. 4d. to the occupation.

Item, that every shoemaker that is disposed to set up shop being born within this town, shall pay for his franchise or setting up to the mayor for the time being 20d., and to the occupation 20d.

Items if any shoemaker within this town that is man and doth occupy as man, that doth set another man's servant a work, being of the same occupation, that hath wrought a fortnight with any one of them, except he be lawfully parted from his said master and with his good will, that if any do offend in the same, to pay 6s. 8d. for every time, half to the mayor and half to the occupation.

Item, further, if any journeyman of the same occupation be detected of any untruth, and thereof due proof made, that then the warden of the same

occupation for the time being, shall give warning unto them with whom the said offender doth work that they shall immediately put him forth of his work, and that he be not set to work by any man of the same occupation within this town, upon pain of every time so offending, to pay 6s. 8d.; that is to say, 3s. 4d. to the mayor for the time being, and 3s. 4d. to the occupation.

Item, that no shoemaker within this town at any time set forth stall in the market-place or before his shop to shew and selling shoes or boots, upon pain for 3s. 4d. to the mayor and 3s. 4d. to the occupation. And that no shoemaker being not a franchised man take upon them to shew or sell any boots or shoes within the liberties of this town, upon pain to forfeit the same half to the mayor and half to the occupation.

Item, that all the shoemakers within this town that doth set up and occupy as masters shall assemble themselves together by the consent of the mayor for the time being yearly upon the 25th day of October, and there chuse two discreet men of their occupation, to view and search all manner of Hides being barked and sold within any place of this town, for the entent to know whether they be lawfully wrought or no; and that no man put any on sale before they be searched and sealed upon pain of forfeiture of all sorry hides so put to sale, half to the mayor and half to the occupation: and these being assembled shall yerely choose two discreet men of their occupation to be wardens, to see good rule and order kept in their occupation for the year following, and that the old wardens and surveyors shall present the wardens and surveyors the next court day after the election before the mayor for the time being in the Guildhall, and there to take their oath, upon pain to pay as well the new surveyors and wardens as the old that do make default, 6s. 8d.

Also that the wardens shall collect all fines and amercements, and yield a true account under like penalties; and also if any journeyman or master contend with the wardens, he pay 6s. 8d."

In all likelihood the shoemakers of Northampton formed a sort of trade corporation long before 1551, the date of the above entries. Under date 1654 occurs the following entry—"It was ordered that the shoemakers shall have a constitution among themselves as other tradesmen have, and as heretofore they formerly have had." The Official records of the borough of Daventry, going as far back as 1574, shew the existence of provisions similar to those adopted at Northampton. For a series of years from that date these records contain entries of quarterly receipts from the Wardens of the Company of Shoemakers'; the Wardens, doubtless, as at Northampton collecting "all fines and amercements" and paying them over to the authorities.

The nature of the connection which subsisted between the Company of Shoemakers and their Wardens on the one hand, (together with other Companies of Traders), and the Corporation of Daventry on the other, is best illustrated by Baker's account of a MS. volume which he found in the archives of that Borough. This, no doubt, is only an example of the state of things which obtained in other towns and cities of England at the time in question, and its

historical value therefore extends further than the place to which it more immediately refers. Baker says:—

"Among the corporation archives is a MS volume containing its internal economy and finances from the 16th of Elizabeth; by which it appears that each trade or company had two wardens, who paid into the chamber the fines received from foreigners (strangers) for admission to freedom, or the right of exercising their trades in the town; and two bailiffs were annually chosen to superintend and govern the whole community. Consecutive accounts of the 'quarterages' of the different wardens are given, and a distinct entry is made at detached pages of the names of the companies of the 'Mersers, Wollendrap's, Taylers, Inkepers, and Fullers, with their wardens' the 'Shomakers, Tanners, Whittawaes, Glovers, and Smithes, with their wardens;' and the 'Husbandmen, Butchers, Victelers [traders in the necessaries of life, as bakers, &c.], Dyers, and Weavers, with their wardens.' The bailiff's account for 1574 is headed thus: 'William Salter and Henry Roper were chosen Bayleves of Daventre 29 Sept. 1574, (16 Eliz.) who took the office upon them at the feaste of All Saints (1 Nov.) then next followinge for one whole yeare.' The said bailiffs made their account upon the feast of the purification of the Virgin Mary, (2 Feb.) 'before the Burgesses and Wardens of everie companie of all the Recepts since they came into their office xxixli ixs vid, whereof they have paid for the town in repairing of the Hall shoppes and other things for the said Town xxxili xvis vid, so that the town doth owe the said Bayleves xlvijs whereof Robert Parker must have of the same xxvijs.' All the parochial disbursements seem to have passed through their hands, as may be inferred from various items similar to the following: 'the said bayleves have paid for the town for moletaking, dressing of the halle, the clerk and sexton's wages,' &c. &c."

In 1646 Henri Michel Buch, called Le Bon Henri, established, at Paris, a religious order of shoemakers, called Frères Cordonniers, with the advice and assistance of Baron de Rentz and under the direction of the curè of St. Paul de Paris. SS. Crispin and Crispianus were their patron saints and models. They lived in community and were governed by fixed statutes and officers both in their secular and spiritual concerns. The income derived from the sale of the shoes they made went to the common stock to furnish necessaries for their support, but the surplus went to the poor. They visited the poor in hospitals and prisons and did many other acts of piety and charity. The community was suppressed in 1789, and was re-established in 1816, but has since we understand been discontinued.

Passing again from the workmen to the work, we notice that the extravagant breadth of toe with narrow heels which succeeded the interdict laid on long peaked shoes by Edward IV., continued till the reign of Queen Mary. In 1555 so enormously wide had the toes of shoes become that the Parliament limited their breadth "and" says the quaint Fuller "it was fain to be ordered by proclamation, that none should wear their shoes broader at the toes than six inches." A rather singular fashion was adopted in the reign of Henry VIII, and it continued to be more or less prevalent up to the time of the Stuarts. This was the wearing of shoes with "slashed" uppers, as if the

wearers were suffering from corns and sought relief by slitting the uppers. One of the methods of fastening shoes adopted in the reign of Henry VIII. is indicated by the contents of a book of drawings by Hans Holbein painter to that monarch, and which subsequently came into the possession of Inigo Jones. From this it appears that the great master did not think it beneath him to make designs for "hatbands and clasps for shoes." In Mary's reign shoe buckles were worn by all classes. The upper classes wore them of silver or copper gilt; the less wealthy using copper buckles. Philip Stubbes, the puritanical author of "The Anatomy of Abuses," 1588, says, the fashionables of this period wore "corked shoes, puisnets, pantoffles, and slippers, some of them of black velvet, some of white, some of green, and some of yellow; some of Spanish leather and some of English, stitched with silk and embroidered with gold and silver all over the foot with gew-gaws innumerable." The pantoffle was a kind of slipper of which an idea may be gathered from Stubbes' satire of them. He asks "how should they be handsome, when they go flap, flap, up and down in the dirt, casting up the mire to the knees of the wearer." The corked shoes were high-heeled and continued in fashion amongst the ladies the greater part of the 17th century. William Warner in Albion's England depicts the sorrow with which two old gossips lament the state of the country which, according to their notions, was going to be ruined at the latter end of Elizabeth's reign, by fashionable excess.

"When we were maids (quoth one of them)
Was no such new-found pride,
Then wore they shoes of ease, now of
An inch-broad-corked high."

Bows or shoe strings came into use at this period. Gray referring to Sir Christopher Hatton dancing in the presence of Elizabeth, says—

"His bushy beard and shoe-strings green,
His high-crown'd hat and satin doublet,
Moved the stout heart of England's queen,
Though Pope and Spaniard could not trouble it."

Butler records the prevalence of this fashion in his time when he makes his redoubtable knight and lover, Sir Hudibras, pay court to the capricious widow whose favour he sought in the following terms:—

"Madame, I do, as is my duty, Honour the shadow of your shoe-tie."

There seems to have been some subtle charm in green shoe strings, for later a writer in the Tatler, admonishes a certain great shoemaker in the West End of London for having had the temerity to expose in his shop-window, shoes and slippers with "green lace and

blue heels." The use of shoe-strings was continued during the reign of James I, and Charles I. Herrick writes of

> "A careless shoe-string, in whose tie I see a wild civility."

The beaux disported themselves in double silk laces, with silver fringes and tags; ties of silk and linen were worn by those who were less heedful of fashion: whilst the commonalty used leather fastenings. During the reign of Charles I. large bows or roses were worn in front of the shoes and when these were adorned with gold ornaments they were very expensive. John Taylor, the water poet, alludes to this extravagance when he speaks of those who-

> "Wear a farm in shoe-strings edged with gold, And spangled garters worth a copyhold."

Elizabeth was still seated on the throne of these realms, when the chopine, one of the greatest monstrosities of foot-gear was introduced (Fig. 27.) (fig. 27). Hamlet mentions it when he salutes one of the ladyactors: "What, my young lady and mistress! By'r lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a chopine!" The chopine was of Eastern origin and varied in form Thomas Coryate in his "Crudities" (1611) says it and height. was "so common in Venice that no woman whatsoever goeth without, either in her house or abroad; it is a thing made of wood, covered with leather of various colours, some with white, some red, some yellow. Many of them are curiously painted; some also of them I have seen fairly gilt. There are many of these chopineys of a great height; even half a yard high; and by how much the nobler a woman is by so much higher are her chopineys. All their gentlewomen, and most of their wives and widows that are of any wealth are assisted and supported either by men or women when they walk abroad, to the end they may not fall. They are borne up most commonly by the left arm, otherwise they might quickly take a fall." Raymond describes the Venetian women as wearing chopines as high as a man's leg, and says they "walke betweene two handmaids, majestically deliberating of every step they take." Howel described the Venetian ladies as consisting of three parts, one part wood (meaning their chopines), one of apparel, and the third part being a woman. Similarly when one was asked how he liked the Venetian dames he laughingly remarked that they were mezzo carro, mezzo ligno (half-flesh and half-wood), and he would have none of them. The chopines were not inappropriately termed "wooden scaffolds."

> Soon after the accession of the Stuarts there appears to have been a partial revival of the fashion of forked toes to the shoes, for a writer of the period (1612) says, "A fashion we have lately taken up is to wear our forked shoes almost as long again as our feet, not a

little to the hindrance of the action of the foot; and not only so, but they prove an impediment to reverential devotion: for as one notes 'our boots and shoes are so long mounted that we can hardly kneel in God's house." During the reign of Charles I. high boots were worn by all classes of people, (fig. 28) and sometimes the tops were (Fig. 28.) turned down (fig. 29) when walking to display the rich lace with (Fig. 29.) which they were lined. When riding they were turned up. These boots were of Spanish leather and were worn rather broad at the toe except by Puritans who refused to follow the example of the "graceless gallants," the cavaliers, in this respect, wearing sharp pointed boots in their stead, lest they should be thought vain and frivolous. Fig. (Fig. 30.) 30 is engraved from the boots worn by the notorious John Lilbourne. The tops of the boots worn at this period were sometimes so broad as to compel the wearer to straddle most ridiculously in walking-With the restoration of the "merrie monarch" came the French boot with its ample top and decoration of rich lace (fig. 31). High (Fig. 31.) heeled shoes were the fashion amongst English ladies of the 17th century and as one of the "vanities" of the world formed a topic for Puritanic pulpit denunciation as in a sermon, "High-heel'd Shoes for Dwarfs in Holiness." So, too, buckles again came into vogue in the reign of Charles II., but were eschewed by the Puritans, who considered the shoe-ties were "more decent and modest than those newfangled, unseemly clasps or buckles." The Puritans held them to be "effeminate and immodest ornaments." On this account the elder Disraeli in his "Curiosities of Literature," thinks that the "sublime Milton, perhaps, exulted in his intrepidity in still wearing latchets." The lower classes wore a very clumsy form of shoe, contemptuously termed "clouted." In an elegy on Donne who died in 1631 they are designated by the phrase by which their foot-gear was known in contradistinction to the macaroon, the coxcomb of the period. Thus

And no way fit to speak to clouted shoon."

It was in the same century that one Nicholas Lestage, a shoemaker of Bordeaux, distinguished himself by the manufacture of a pair of boots without a seam. He had introduced himself to the notice of Louis XIV., when that monarch was staying at Bordeaux, whilst his marriage with the Infanta of Spain was being negociated, by presenting him with a remarkably beautiful pair of boots. The work was so artistic as to elicit universal admiration. It was then said of him

"Que chacun blâme le metier, De l'alléne et du Cordonnier, Vous même le rendez illustre." \*

<sup>\* &</sup>quot;Let no one blame the trade
By whom our shoes are made;
For you (Lestage) have made it noble."

In 1677 a book of poems was published on the subject of the seamless boots presented to the king by "le sieur Nicholas Lestage," master shoemaker to his Majesty. Lestage resided at Bordeaux, where he carried on a prosperous business, keeping twenty experienced hands, who all strove to excel each other in industry and excellence. He was happy in finding in his better half (chere moitie) a real help-meet, for

"S'il est un maistre homme, elle est maîtresse femme."

The structure of the boots presented by Lestage to his sovereign are described as having been so perfect, as to have surpassed all that had been seen in the shape of *chaussures* up to that time. They were made without his taking the royal measure. They were adorned with designs of lilies (fleurs de lis), and were enriched with decorations of gold. So delighted was Louis XIV. with them that it is said he wore them at his nuptials, and was

"Dans la solemnité Du grand jour de son mariage Ravy du travail de Lestage."\*

This present to the king led the Bordeaux shoemaker to riches and honour, for he was chosen as the one

"Qui seul pouvoit chausser le plus grand de nos roys Avec commandement de suivre ce grand prince, Pour le chausser toujours, de province en province."

His fame as a clever master of the "gentle craft" became widespread so that when he visited Paris he found it had preceded him. His brother manufacturers, more numerous than at Bordeaux, having been apprised of his arrival, wished to do him honour, for they were proud of him. To quote again from the quaint language of the poems—all

> "Vinrent en foule rendre hommage A l'illustre artiste Lestage Et pour leur maître l'avoüant Et jusques au ciel le loüant, Honneurs, festins royals, caresses, Divertissement, allégresses, L'accompagnèrent chaque jour.";

# "In the solemnity
Of the great day of his marriage
Ravished by the work of Lestage."

+ "Who alone could 'shoe' the greatest of our kings,— Being commanded to follow that great prince, To provide his foot-gear, from province to province."

# All came to render homage to the illustrious artist Lestage, and for their master avowed him, praising him up to the skies. Honours, royal feasts, caresses, diversions, and mirthfulness accompanied him each day.

This welcome gave to him a new spirit of emulation and the desire to distinguish himself by a truly brilliant master stroke. The result was his boot without seam, which he offered to his royal master in 1663. That boot, described as "a miracle of art," is said to have been all of a piece, at least to all appearance, no one being able to see a place in the boot which had been pierced by the thread. The mystery of its make sorely puzzled the disciples of St. Crispin, and not being able to penetrate the secret they exclaimed, "Comment, diable, a-t-il fait cela?" It was declared that—

"L' antiquité ni le soleil N'ont jamais rien veu de pareil A cette admirable chaussure."

(Neither antiquity nor the sun had seen the like of that admirable boot). The extravagance of admiration was carried to the extreme point, when it was said—

"Le grand maître Lestage
Sur ses compétiteurs emporte l'avantage,
Ils vont tous de concert et veulent prendre part
A sonder son adresse, à descouvrir son art.
Ils manient cent fois sa botte sans couture,
Et forcés d'advouer sa divine structure,
Sans pouvoir concevoir le secret de l'auteur,
Ils publient que l'homme n'en est pas l'inventeur."\*

Unfortunately, the superiority of "the incomparable bootmaker" gave umbrage to his confréres, and envy, base and wicked, intervened at the moment of his triumph. He was warned that all the shoemakers of Paris had conspired to encompass his ruin, and he was urged to depart. The worthy Gascon returned with prudence to Bordeaux. Here, however, hatred and spite had been at work, and Lestage found that "no man is a prophet in his own country." There were those who, unable to comprehend his secret, did not hestitate to say that the shoemaker of Bordeaux was most certainly a sorcerer. We believe there has been no revival of this wonderful boot since; and we can only judge of it, therefore, by the reputation which it gained for its inventor. Amongst the flatteries bestowed on him it was foretold that the people would always speak of his design, and that "le nom d'une botte remplira l' univers" (the name of a boot will fill the universe). He is termed the favoured of the king, a royal master,

<sup>\*</sup> The great master Lestage takes the lead of his competitors completely. They meet together, and unitedly endeavour to fathom his skill, to discover his art. A hundred times they examine his boot without seam, and, compelled to avow its divine structure, without being able to discover the secret of the maker, they declare that man is not its inventor.

a divin esprit far above SS. Crispin and Crispianus, and the language of eulogy goes still further, declaring that "jamais n'ont fait un chefd'œuvre si rare" (never had there been a master-piece so rare). The portrait of Lestage appeared in the gallery of the king, with these lines appended:—

"Celuy dont tu vois le portrait

Est le miracle de son age:

Après les bottes qu'il a fait
L'esprit et l'art ne peuvent davantage."+

Lestage's name was imperfectly anagrammatized into "en cela sag' il est" (in that he is wise). He maintained a good position, having the royal family and the court for his *clientèle*. After the boot without seam he invented for the dauphin a new kind of shoe, which was also celebrated in verse. He died at a ripe age. The engraving of Parisian shoemakers, which forms one of the illustrations of this work, belongs to this date, viz., the 17th century.

With the revolution of 1688, the high, stiff jack-boot was imported into the English fashions of foot-gear—a thorough Dutch stiffness being its chief characteristic. Wooden shoes had somehow or other, by their association with slavery and Popery been a slight element in the expulsion of James II., and the Prince of Orange was said to have saved the country from the Pope and wooden shoes. In the reign of Queen Anne they were the occasion of a large amount of excitement which very nearly cost Walpole the Premiership. A rumour had got abroad that Walpole meant to tax the food and clothing of the people and the popular cry was "No slavery! No excise! No wooden shoes!" A tax on leather shoes had obliged the working classes to wear the detested wooden shoes. How far public feeling was aroused on the point may be judged by Pope's allusion to it in his "Prologue to a play for Mr. Dennis' benefit in 1773, when he was old, blind and in great distress:"—

"If there's a Briton, then, true-bred and born, Who holds dragoons and wooden shoes in scorn, Let him to-night his just assistance lend."

And Mrs. Centlivre, anathematizing the Jacobites, urges the people to—

"Disdain the artifices they use To bring in mass and wooden shoes, With transubstantiation."

<sup>+</sup> He of whom thou see'st the portrait is the miracle of his age: after the boot he made, mind and art could no further go.

Buckles, too, came into fashion, the boot being fastened by means of a leather strap passing through the buckle. Sometimes a small stiffened tie was added to the buckle by way of ornament. During the reigns of George I. and George II., the ladies wore boots consisting of an upper of embroidered silk, with a thin sole and an enormous heel. The first cut of fig. 32 is an example of this. Ladies' shoes (Fig. 32.) of that period were frequently adorned with embroidery and ornamental threads and bindings. The embroidery was sometimes floral in design, and exquisitely worked. The fashionables generally wore high red heels, with buckles of an enormous size, so large that Sheridan in one of his comedies, jocularly doubts whether the shoe was made for the buckle, or the buckle for the shoe. Towards the close of the 18th century, buckles became richly ornamented, sometimes with real jewels. Those who could not afford the reality procured as good an imitation as possible in paste. "Monsieur-a-la Mode," a satiric poem, describes a dandy of the time as wearing-

"A pair of smart pumps made up of grained leather So thin, he can't venture to tread on a feather; His buckles, like diamonds, must glitter and shine, Should they cost fifty pounds they would not be too fine."

In the progress of fashion the heel quarters were worn lower, the heels made less clumsy, and thrust farther under the foot. Ultimately the heels almost vanished, being made very flat and low, and then the vamp or front was cut very short. Shoe-strings again came into fashion but not without encountering a severe struggle for supremacy on the part of the buckles. The buckle manufacture had become a very important one employing many thousands of hands, chiefly at Birmingham, Walsall, and Wolverhampton; and this formed a "yested interest" which most strenuously resisted what was termed "the most ridiculous of ridiculous fashions, the effeminate shoe-string." In vain was the aid of "the first gentleman in Europe" and his royal brethren the Dukes of York and Clarence enlisted on behalf of the buckle. The shoe-strings triumphed. The commencement of the present century found amateur shoemaking quite a passion amongst the ladies. There was, says one writer, "hardly a parlour in the kingdom which was not turned into a sutrina, nor a lady's work-table that was not covered with hypodematical instruments, vulgo, shoemaker's tools; and uncommon indeed was the sight of the fair foot that was not booted or shod by an amateur hand." This, however, was a mere passing fancy and the trade was again left to the industry and ingenuity of "the gentle craft." The following lines written by

S. Waters, of Cranbrook, Kent, in 1811, are of historic interest in connection with this singular "whim:"—

### On Ladies Making their own Shoes.

Ho! ho!—so the Ladies of late, I hear say,
Have a wonderful sacrifice made;
Tambour and Embroid'ery they have put away,
And embraced the shoe-making trade.

Their delicate hands, and their fingers so small, Unus'd to hard labour, become Unreluctant to handle the poor Cobbler's Awl, And to work with the Hammer and Stone.

Poor Crispin, I fear they will now ruin thee By taking thy business away; Yet pluck up thy spirits, some reason I see, That it's only—The Whim of the Day.

Such wonders are frequently coming to pass, Yet each of them last but a time; A little while since and each rode her own Ass, With a footman to whip it behind.

What wonderful thing, may next rise with the fair,
It is not for me now to speak;
But sure, need we wonder, in short time to hear,
That they've learnt their own chimneys to sweep.

In the early part of the present century the Hessian Boot, (a favourite with the first Napoleon), together with the Wellington and Blucher boots, names given in honour of those two great military leaders were the most notable boots worn. The most famous boot subsequent to these was the elastic spring-side, the invention we believe of Mr. Sparkes Hall, and one which has become a universal favourite.

We have thus far conducted our readers through the principal changes of the eventful past in respect to the comparatively unimportant yet not, we would hope, uninteresting or uninstructive details of feet costume. The craft has now lost much of its old character in new methods of work; and the manufacture of boots and shoes by machinery has become one of the miracles of the age. "Ye gentle craft" with its poetic quaintness is translated in these more prosaic times into "the boot and shoe trade" which now employs its hundreds of thousands of hands, there being, according to the last census no fewer than 252,000 persons engaged in this important branch of commerce in Great Britain alone. Our object, however, has been only to review the past, leaving the present to speak for itself.

We have referred to the old guilds or corporations of shoemakers. By such bodies St. Crispin's day has been kept till within a recent date with some of the pomp and joviality of olden times. One of the best authorities of the craft says:-"The custom was (and that which was considered its glory had not at the beginning of the present century departed), for the guild to meet at their club-house at a given time; caste was laid aside, and fraternity and equality for the time prevailed; the officers of the guild, arrayed in their regalia, their chief officer or president dressed in his regal robes and chaired as their king, all the brotherhood in file, with a band of music at their head, they perambulated the streets of the town, with hundreds of spectators in their wake. Having gone their appointed round, they again assembled at the rendezvous of the craft where they banqueted on roast beef and other sumptuous fare, until with many of them over-burdened nature could bear no more—they fell into the arms of Bacchus." It has passed into the region of proverb-

> "On the twenty-fifth October Ne'er a Souter's sober."

The mode in which St. Crispin's day used to be generally kept (and in which it is still kept in sadly too many individual instances), is admirably typified in the following witty eclogue on "St. Crispin's Day," which might have been written as the descriptive letter-press for Cruikshank's well-known picture bearing that name (and which we give as a frontispiece):—

### St. Crispin's Day.

CORDWAINERIUS.

Arise, COBBLERIUS, cast thy awl away, The sun is up, and 'tis SAINT CRISPIN'S DAY. Leave vulgar snobs to mend plebeian soles, For you and I will jollify, by goles!

COBBLERIUS.

A seedy poet, lodging next the sky, Came yesternight, entreating me to try And mend his *understanding* by the noon; When that is done, I'm your's for a blue moon.

CORDWAINERIUS.

Then while you cobble, let us chaunt a stave:
We're "Temp'rance" folks, so let the theme be grave.
Let's sing you palace to the God of Gin:
Who pipes the best, a pot of malt shall win.

COBBLERIUS.

I take your challenge—to your plan agree; You Costermonger shall our umpire be.

COSTERMONGERIUS.

I'm bottle-holder for a glass of max; So clear your pipes, my jolly cocks o' vax.

#### CORDWAINERIUS.

"Here, sprightly folks, by spirits turned to sprites, Whose rosy cheeks are chang'd to lily whites, Caught in the snares of Gin, rue not their ruin, But do their best, to do their own undoing!

COBBLERIUS.

"Rum customers, who are far more sad than funny,
Here get no trust when they have spent their money:
No pay no potion;—by this rule they stick;
The lighted dial, only goes on tick.

CORDWAINERIUS.

"Here, Mothers, by some devilish fiend possest,
Drive their poor infants from the port of Breast;
And 'stead of mother's milk, whene'er they scream,
Stop their shrill crying with a glass of cream.

COBBLERIUS.

"Here compounds dire, which ne'er can cordials be, Turn seedy fellows into felos de se."—

COSTERMONGERIUS.

Just stow your magging, for you've piped enough, And, blow me, if I ever heard such stuff! Vy, vhat's the hods, I'll be so bold to ax, 'Twixt swilling heavy vet, and swigging max? So stow your staves, and as it's chilly veather, Ve'll mix the max and heavy vet together: And then, my lads o' leather, you shall see How cosily the mixture vill agree.

Who can forget the picture—glowing with a vivid reality—of "Souter Johnnie" (the original of whom was John Lauchlin, an intelligent and facetious shoemaker of Ayr, who was one of Burns' cronies), in "Tam o' Shanter?"—

Tam had got planted unco right;
Fast by an ingle, bleezing finely,
Wi' reamin swats, that drink divinely;
And at his elbow, souter Johnnie,
This ancient, trusty, droughty cronie;
Tam lo'ed him like a vera brither,
They had been fou for weeks thegither.
The night drave on wi' sangs an' clatter;
And aye the ale was growing better:
The souter tauld his queerist stories;
The landlord's laugh was ready chorus:
The storm without might rair and rustle,
Tam did na mind the storm a whistle.\*

The members of "the gentle craft" have generally been credited with tolerable powers of imbibation, and their patron saint has formed

<sup>\*</sup> Apropos of the Scotch "sutors," the following extract from Notes and Queries, (Feb. 21st, 1874), is worth repeating:—"Ne Sutor, &c. The principal manufacture of shoes in Scotland is at Selkirk, and the shoes there are made by the "sutors," a name still given to the burgesses, who qualify themselves by licking the "birse," a brush of hogs' bristles, which is passed from mouth to mouth."

the subject for more than one public-house sign. There is a Crispin Street, too, in Northampton, opposite to which is the Crispin public-house, and at the corner is another house of refreshment much patronised by shoemakers, under the sign of "The Gate," which bears the choice inscription—

"This gate hangs well and hinders none— Refresh and pay and travel on."

Some wicked wag has suggested that the patrons of "The Gate" often, in practice, translate the last line into

"Be fresh and pay, and still stop on."

The motto finds its Crispinian counterpart in a shop in Pentonville, where recently there was the sign of a boot with the doggrel:—

"This boot hangs high And hinders none, Step in and buy, Then travel on."

Though it may be thought that many of the sons of St. Crispin entertain an extravagant fondness for a "yard of clay;" or, to use an expression of a member of the craft, lay themselves open to the suspicion that "too oft they irrigate their clay," no class of artizans has given to the world more famous men—men who have more conclusively proved the truth of Pope's couplet:—

"Honour and shame from no condition rise,— Act well your part, there all the honour lies."

Somehow or other the trade of a shoemaker has been looked down upon with some degree of contempt. Why, it is difficult to understand. The old proverb, "there are no foolish trades, there are only foolish people," has been forgotten. It is as René, of Anjou, called it in his "Octroi Statutes," so long ago as the 15th century, "ung des necessaires mestiers pour servir a toutes maniéres de gens" (one of the necessary trades for the benefit of all manner of people). If it were so essential then, how much more necessary is it now, when the work of the craft is "trodden under foot by the whole world." Sometimes, it is true, one may be inclined to adopt Voiture's derivation of the word cordonnier (shoemaker), namely, that it comes from the word cordonneur (corn giver), as the work of the craft—whether through the fault of the men or the vanity of the public we do not care to enquire—has led to the multiplication of corns on the feet. \* Nevertheless,

<sup>\*</sup> Shoemakers in England are legally termed cordwainers or cordovanners, from the Spanish town and province of Cordova, from whence the leather known as Cordovan was brought. That the French term cordonnier is derived from the same circumstance is probable, although it is not less likely to have been derived from cordon (cord, pull, etc.), the cordonnier being a cord-puller.

people generally will be prepared to endorse the dictum of the immortal Newton, who said "I would prefer a cobbler to a bad poet or a bad comedian; he is more useful to society." The sturdy William Cobbett, who, whatever his failings may have been, had a keen perception of character, said "the trade of a shoemaker numbers more men of sense and public spirit than any other in the kingdom." And James Lackington, the famous bookseller, who began life upon the shoemaker's seat, wrote—

"Cobblers from Crispin boast their public spirit, And all are upright, downright men of merit."

Whilst another admirer of the craft observes "the fact is notorious that more mind has been manifested among the humble fraternity of shoemakers than has been found amongst any other equally humble class of the community." Amongst them have been men of taste, learning, and wit, poets and dramatists, painters, patriots, philosophers and philanthropists.\* Many illustrations might be given of their sense, their learning, their taste, or their wit.

Watt Tinlinn, better known as "Souter Watt," was an ancient Scotch Crispin, whose name has received additional lustre from the pen of Sir Walter Scott, who, in his Lay of the Last Minstrel, writes:—

"Watt Tinlinn, from the Liddel-side,
Comes wading through the flood.
Full oft the Tynedale snatchers knock
At his lone gate, and prove the lock;
It was but last St. Barnabright
They seiged him a whole summer night,
But fled at morning; well they knew,
In vain he never twanged the yew."

"This person," says Sir Walter, "was in my younger days, the theme of many a fireside tale. He was a retainer of the Buccleuch family, and held for his Border service a small tower on the frontiers of Liddisdale. Watt was, by profession, a sutor, but, by inclination and practice, an archer and warrior, Upon one occasian, the Captain of Bewcastle, military governor of that wild district of Cumberland, is said to have made an incursion into Scotland, in which he was defeated and forced to fly. Watt Tinlinn pursued him closely through a dangerous morass: the captain, however, gained the firm ground, and seeing Tinlinn dismounted, and floundering in the bog, used these words of insult: "Sutor Watt, ye cannot sew your boots: the heels risp, [creak], and the seams rive."—"If I cannot sew," retorted

<sup>\*</sup> Most of our readers, we imagine, will be surprised to learn that "the Wandering Jew," that unhappy Israelite "who lived when our Lord and Saviour Jesus Christ was crucified," and was "appointed by Him to live until His coming again," a weary wanderer in the earth, was, according to early Ballads, a shoemaker of Jerusalem.

Tinlinn, discharging a shaft which nailed the captain's thigh to his saddle,—'If I cannot sew, I can yerk.' Meaning to twitch, as shoemakers do, in securing the stitches of their work." Watt's humour was exceedingly "dry," and doubtless his English antagonist felt that it was beyond a joke.

The late Dr. Monsey used to tell an amusing anecdote of the ready wit of a London shoemaker, named Walkden. He was with the Duke of Leeds and his grace's chaplain in the library, when Mr. Walkden, of Pall Mall, his grace's shoemaker, came in with a pair of new shoes for the Duke. Having handed them to the nobleman for his inspection, the chaplain took one up and examined it with critical attention. "What is the price?" asked the chaplain. "Half a guinea sir," said the shoemaker, for money was more valuable then than it is now. "Half-a-guinea! what for a pair of shoes?" exclaimed the chaplin. "Why I could go to Cranbourne Alley and buy a better pair of shoes than they ever were or will be for five and sixpence." Upon which he threw the shoe to the other end of the room. Walkden threw the other after it, saying that as they were fellows they ought to go together, but adding by way of postcript, "Sir, I can go to a stall in Moorfields and buy a better sermon for twopence than my lord gives you a guinea for." The Duke clapped Walkden on the shoulder and said "That is a most excellent retort, Walkden; make me half-adozen pairs of shoes directly." A good story is told of Richard Brinsley Sheridan's treatment at Stafford, (Northampton's rival in the manufacture of boots and shoes.) It was at a public dinner at Stafford, during the period he represented that place, that Sheridan gave his famous toast "may the staple trade of Stafford be trodden underfoot by the whole world." In 1812 the "worthy and independent" electors of that borough threw him out, and the following is one of the lampoons "On a certain gentleman's discomfiture at Stafford:"-

"Sherry to Stafford lately hied;—
Stafford, the great St. Crispin's pride:
He smooth'd his face, he went unshod;—
He swore no shoes like theirs' e'er trod,—
He had the Regent's dread commands,
Shoes should be worn on feet and hands!
The Court had thought the fashion meet,
That men should walk on hands and feet!

'Give me your votes;—I'll do such things,
I'll make you great as little kings!'
Crispin, who erst did Britons shield,
On Agincourt's most glorious field,
Look'd from a cloud in fierce disdain,
And sent him back to Court again."

A happy retort was on one occasion given to a clerical adviser by Chas. Crocker, the shoemaker poet of Chichester, (born 1797, died 1861.) His writings had gained considerable local celebrity, and the Rev. E. Cornwall, himself engaged in literary pursuits, thought fit to publish the following rhymed advice in a Sussex newspaper:—

"Crocker, if you can but repair our shoes,
Half as well only as you court the muse;
Your lines indeed may fail of gaining riches;
But penury shall flee before your stitches."

But Crocker in the next issue of the same paper epigrammatically replied—

"TO THE REV. E. CORNWALL.

Alike our fates, kind sir, and why?
We both have wooed the muse,
And while you 'cure' the souls of men
I 'mend' the soles of shoes."

It is asserted that Archbishop Whateley once offered £5 for an answer to the following question of a shoemaker:

"When from the Ark's capacious round The world came forth in pairs, Who was it that first heard the sound Of Boots upon the stairs?"

The punning solution to this problem appears to have been this-

"To him who cons the matter o'er,
A little thought reveals,—
He heard it first who went before
Two pairs of SOLES and EELS."

The fun of the pun will be appreciated, though its theology may not be accepted without further investigation.

According to Hone's Table Book, a custom called "beating the lapstone" used to be observed the day after Christmas, at Nettleton, near Burton. The shoemakers "beat the lapstone" at the doors of all water-drinkers, out of rollicking compliment to a neighbour who had not tasted malt liquor for twenty years, having been made tipsy by drinking only half-a-pint of ale at his shoemaker's at Christmas. When he got home he tottered into his house, forcing the exclamation from his wife "John, where have you been?—why, you are in liquor?" "No, I am not" hiccuped the inebriate, "I've only fell over the lapstone, and that has beaten my leg, so as I can't walk quite right." Hence the practical joke just mentioned.

There is good sense if not wit in the following lines which are said still to adorn the sign board of a shoemaker's cottage at Elstow, near Bedford—

"Here lives a man who won't refuse
To make and mend both boots and shoes;
His leather's good, his work is just,
His profit's small, and cannot trust."

The same inscription might have been recently seen in a shoemaker's window at Roehampton. Here is an example of poetic delicacy and taste in a Brussels shoemaker, of the name of Fremolée, taken from a volume of poems (entitled "Loisirs d'un Artisan") published by him in 1823:—

TO THE COUNTESS OF ---, On sending a Pair of white satin Shoes.

"Insensible chaussure, indigne d'un beau sort, Ephémere ornement qu' un rien fletrit et change, Celle qui vous attend va vous donner la mort; Mais vous aurez vecu pour les plaisirs d' un ange."

"Insensate slipper! how unmeet for thy fair destiny;
Ephemeral gaud! such trifles may deform or blemish thee:
Yet since her foot, which waits thee now, thy beauty shall destroy;
Still thou—O proud existence! wilt have given an angel joy.

Our friends of the craft have not always been so happy. A classical cobbler, for the purpose of eclipsing an opponent who lived opposite, placed over his door the well-known motto—Mens conscia recti (a mind conscious of rectitude). His adversary, not to be out-done in bidding for public favour at once cobbled the quotation by putting over his door "Men's and women's conscia recti."

Sir Robert Peel, on the occasion of meeting a deputation from certain trade societies, who had chosen two journeyman shoemakers for their spokesmen, smilingly asked-"How is it that you shoemakers are ever foremost in every movement? If there is a plot, or conspiracy, or insurrection, or political movement I always find there's a shoemaker in the fray." Taken broadly this was really an indirect compliment to the capacity and independence of thought and action of the members of the craft. Nor was it a groundless compliment, as we have already indicated. The bead-roll of fame contains the names of many men "who once bent over the last and wielded the awl," but who have in other ways adorned the calling to which they belonged. Amongst artists are the names of Francesco Brizio, the disciple of Lodovico Caracci; Gabrielle Capellini, surnamed "Il Caligarino," the scholar and friend of Dosso Dossi; and old Ludolph de Jongh of Rotterdam. From Germany we have Hans Sach, (born 1494, died 1576) "the cobler of Nuremberg;" and Jacob Boehmen, (born 1575, died 1624) one of the best known philosophers of the mystical school. Hans Sach was the poet of the Reformation, aiding Luther by versifying the Bible and making it popular and familiar to the poorest. According to Hallam, Sach, although he did not quit the last till his death, wrote 53 sacred and 78 profane dramas, 64 farces, 59 fables, etc; whilst another authority says this gifted shoemaker wrote no less than 6000 poems. The fertility of his imagination

is only comparable with that of the great Spanish dramatist Lope de Vega, who it is said wrote 1000 plays. Goethe wrote of him:

"He felt a little world confined within his brain,
Which he wished to describe to others again,—
His eye was a guide most faithful and true;
His language a magic enchanting each heart.
The muses, rejoiced such a spectacle to see,
Exclaimed: "Hans Sach our minstrel must be."

The work which Hans Sach did for Luther may, in a great measure, be likened to that which Piers, the ploughman, rendered to Wicliffe, by his satirical verses, in the early dawn of the Reformation in England. Of Boehmen, who has been designated "the alchymistical, theological, and astrological shoemaker of Gorlitz," (the place of his birth) Thomas Cooper, an eminent English shoemaker, has expressed the opinion that it will eventually be seen that he was less of a mystic and more of a true philosopher than has generally been supposed. A book of Boehmen's entitled "The three principles," it has been asserted, suggested to Sir Isaac Newton his ideas of attraction and gravitation. Two eminent English sailors sprung from the craft. Admiral Sir Christopher Mingh, or Minns, who was killed in the famous sea-fight of the 4th June, 1666, was the son of an honest shoemaker in London; but preferring a life of adventure to sticking to the last he entered the navy and rose to the rank of admiral. Having taken a Spanish man-of-war in one of his cruises, the commander of the vessel was brought on board his ship. The Spaniard was deploring his captivity and wondering what great captain had taken Don -, with a string of titles, prisoner. The lieutenant who had charge of him having informed the admiral of this, he told him, if the Spanish captain was still curious to learn who was his captor, to tell him that Kit Minns had taken him. The idea of being captured by a person so utterly devoid of title threw the Castilian pride of the Spaniard into a fever, and his mental agony was most acute. Sir Cloudesley Shovel, (born 1650, died 1707) a brave English admiral, was too, the son of a shoemaker. Hewson, one of Cromwell's colonels, who signed the death-warrant of Charles I., was a shoemaker; whilst the original occupation of "Praise-God Barebones," whose name is associated with one of the Protector's Parliaments, is very sufficiently indicated in the phrase that has been applied to him-"a reverend unlearned leather-seller." Taking a leap of more than a couple of centuries we have amongst notable soldiers, General Ulysses S. Grant, President of the United States, whose father was a tanner, and whose chief laurels were gained during the yet recent Civil War in the States; and General Neal Dow, son of a tanner, and himself a tanner, one of the volunteer soldiers of the

North during that lamentable struggle, and a long and valued advocate of the Temperance movement as developed in the Maine Law. But it is in the quieter walks of general literature, or in social, religious, or political thought and action that shoemakers have been most eminent. George Fox, (born at Drayton, Leicestershire 1624, died 1681) the pious founder of the Quakers, was brought up as a shoemaker and followed his trade for a time at Nottingham. None can help admiring the persistent earnestness with which he laboured in the work of religious reform. A far different type of man was John Partridge, (born 1644, died 1704) the astrologer and almanack maker of Mortlake. Dean Swift was severely satirical at his expense. Ridiculing his astrological predictions, the witty Dean wrote of him "I have consulted the star of his nativity by my own rules and find he will infallibly die on the 29th March next, about eleven at night of a raging fever; therefore I advise him to consider of it and settle his affairs in time." He also wrote the following epitaph for Partridge : -

"Here five feet deep, lies on his back,
A cobbler, star-monger and quack;
Who, to the stars, in pure good-will
Does, to his best, look upward still.
Weep, all ye customers, that use
His pills, his almanacs, or shoes;
And you that did your fortune seek,
Step to his grave but once a week;
This earth which bears his body's print,
You'll find has so much virtue in't,
That I durst pawn my ears t'will tell
Whate'er concerns you full as well,
In physic, stolen goods, or love,
As he himself could when above."

A noble fellow and disinterested patriot was Timothy Bennett, the shoemaker of Hampton Wick, (born 1676, died 1756) famed for his favourite saying that he was "unwilling to leave the world worse than he found it," and the way in which he realized his desire. Timothy had saved £700 but was willing to embark it all in regaining for the public a right of way through Bushey Park, which had been closed to them. Lord Halifax (the friend of Pope) was Ranger of the Park, and on learning the shoemaker's intentions sent for him. "Who are you, sir," said his lordship "that have the assurance to meddle in this affair?" "My name, my lord," said he "is Timothy Bennett, shoemaker of Hampton-Wick. I remember, an't please your lordship, when I was a young man, of seeing, while sitting at my work, the people cheerfully pass by to Kingston market; but now, my lord, they are forced to go round about, through a hot sandy road, ready to faint beneath their burdens, and I am unwilling (it was his favourite

expression) to leave the world worse then I found it. This, my lord, I humbly represent, is the reason of my conduct." "Begone, you are an impertinent fellow!" replied his lordship. However, upon more mature reflection, being convinced of the equity of the claim, and anticipating the ignominy of defeat—"Lord Halifax the Nobleman, nonsuited by Timothy Bennett, the SHOEMAKER"—he desisted from his opposition, and opened the road, which is enjoyed, without molestation, to this day.

The eighteenth century gave birth to quite a constellation of worthies connected with the craft. The foundation of the success of James Lackington, (born 1740, died 1815), the celebrated bookseller, was a combination of shoemaking with second-hand bookselling. He built "the Temple of the Muses," retired with a fortune, and bought an estate in Gloucestershire, where his respect for religion was manifested in the erection of a Wesleyan Chapel. He afterwards settled at Budleigh, near Salterton, Devon, where he built another Wesleyan Chapel at a cost of £2000, and where he resided till his death. Thomas Holcroft, (born 1745, died 1809) was a notable instance of indomitable energy triumphing over apparently insurmountable difficulties. His parentage was ignoble; his early life particularly was steeped in the direst poverty and hopelessness; and yet the soul of the man rose superior to circumstances and lifted him into a creditable place amongst the brain-workers of his time. He was a jockey at Newmarket, a master shoemaker, a schoolmaster, again a shoemaker, a political writer and debater, and though last, not least, a dramatist, novelist, and poet. He was one of the most fertile of playwrights. He belonged to the band of politicians of which Horne Tooke, Thomas Hardy, and Thelwall were the leading spirits, and this was no advantage to his worldly prospects. "The life of Baron Trenck" is one of his better known works in general subjects, and "the Road to Ruin" is reckoned his best play. Thomas Hardy, (born 1751, died 1832) who has just been mentioned, was also a disciple of St. Crispin, and was chiefly known as a political reformer, being concerned in the establishment in 1792 of a society for the promotion of Radical reform in the House of Commons. For the part he took in the political movements of the time he was imprisoned, but after six months spent in prison awaiting his trial he was acquitted, together with Tooke and Thelwall. One of the brightest ornaments of the craft however was William Gifford, (born 1755, died 1826) editor of the Quarterly, rightly termed "the trenchant Gifford." His career was a splendid victory over untoward circumstances. His scholarly acquirements, his discerning judgment, and his sterling

integrity won for him a position of honour and influence unequalled in his own time. As editor, critic, satirist, he was alike famed. Even Byron bowed to the judgment of "this same shoemaker," and is said to have submitted to him the manuscripts of some of his writings before publication. The noble poet in his "English Bards and Scotch Reviewers" paid a high and deserved compliment to Gifford in the lines:—

"Why slumbers Gifford?" once was asked in vain;
Why slumbers Gifford? let me ask again.
Are there no follies for his pen to purge?
Are there no fools whose books deserve the scourge?
Are there no sins for satire's bard to greet?
Stalks not gigantic vice in every street?
Shall peers or princes tread pollution's path,
And 'scape alike the law's and muse's wrath?
Nor blaze with guilty glare through future time,
Eternal beacons of consummate crime?
Arouse thee, Gifford! be thy province claimed,
Make bad men better, or at least ashamed."

First amongst modern missionaries, and one of the most noted linguists, stands Dr. Carey, derisively designated "the consecrated cobbler." Born at Paulerspury, (Northamptonshire) on August the 18th, 1761, and living for a considerable period at Moulton, near Northampton, Carey's name shines with peculiar lustre in his native county. Sent out as a missionary to India in 1793, by the Baptist Missionary Society, founded at the little town of Kettering, and then in its infancy, he being its first messenger to the heathen, he devoted himself with assiduity to the study of the native languages. He became an excellent Oriental scholar and translated the Bible not only into Hindustani but into Sanscrit; and in other ways afforded facilities for intercourse with the inhabitants of India. He lived a life of usefulness and honour in the land of his adoption, and paved the way for that influx of missionary effort which has since been doing so large a part in moulding the destinies of our Indian Empire. It was no idle compliment which the great emancipator, William Wilberforce, uttered, when many years after Carey's entrance on missionary labour he said in the House of Commons, whilst urging Parliament to grant missionaries free access to India-"a sublimer thought cannot be conceived than when a poor cobbler formed the resolution to give to the millions of Hindoos the Bible in their own language." Carey taught the great principle in missionary labour "expect great things, attempt great things," and he practised what he preached. He died on July 9th, 1834; and, to quote the language of an American missionary, "his name will be remembered to the latest generations."

It is related of the venerable missionary that in the days of his prosperity he was dining with the governor-general, Lord Hastings, at Barrackpore, when a general officer impertinently enquired of an aidede-camp, loud enough for other guests to hear, whether Dr. Carey had not once been a shoemaker. The doctor quietly interposed, to the confusion of the inquirer, "No, sir, only a cobbler!" He was not ashamed of his origin, unlike Jean Baptiste Rousseau, (born 1669, died 1741) the illustrious French poet, who was the son of a respectable Parisian shoemaker. Rousseau's father had given him the advantages of an education far above his condition, and the overweening pride of the poet shrank with shame from his origin becoming known. His enemies knew his weak point and took advantage of every opportunity to offend his over-sensitive amour-propre, by reminding him whence he sprang. It was in vain that La Motte, himself the son of a hatter, endeavoured to console him by suggesting:—

"Tu vas pour la race future Anoblir ta famille obscure!"

As an instance of this contemptible vanity we are told that on the conclusion of the first representation of his comedy, "The Flatterer," which had achieved a certain success, the poet's father, naturally proud of his son's abilities, ran to his box to embrace him, after the effusive fashion of the French, and to offer him his congratulations. "I know you not," coldly replied Rousseau, repulsing him; and the unfortunate father retired in the most poignant grief and the deepest indignation. The son of a shoemaker is not always a prince born, in mind any more than in blood Four years after the birth of Carey, was born (1765) at St. Anstell, Cornwall, Samuel Drew, who in the prime of life achieved distinction as a profound metaphysician. Whilst bending over the last, his head was busily employed in deep cogitation upon the most abstruse metaphysical problems. His thoughts were directed to such good purpose that they eventually took shape in his celebrated essay on "The Immortality and Immateriality of the Soul." A subsequent essay on the "Being and Attributes of God" procured for him the degree of Master of Arts from the University of Aberdeen and in 1819 he was appointed Editor of the Imperial Magazine, an appointment he held till his death in 1833. Only two years before his death the Council of the London University solicited him to allow his name to be put in nomination for the chair of Moral Philosophy in the University, but this honour

<sup>\*</sup> Dr. Carey's Sign-board, written by himself, is at present in the Museum of Regent's Park (Baptist) College.

he declined. Amongst the worthies of the craft, one of the most eccentric was Thomas Shillitoe, (born 1754, died 1836) a Quaker of severe conscientiousness, and of persistent zeal. He commenced life by assisting his father at the bar of a public-house in Islington. Then he became a grocer's assistant. But he had set his heart on becoming a righteous man in the highest religious sense of the term, and in his former occupations his sensitive conscience had been sorely tried by the worldliness and gaiety with which he had been brought in contact. Consequently when a situation as banker's clerk was obtained for him he fancied he had secured an Eden where nothing could offend. A little experience quickly deceived him. He found the clerks in a Bank were quite as gay and worldly as other people; and in spite of the earnest dissuasions of his friends he determined to resign his situation, and to set himself to some handicraft which he could pursue in solitude and meditate upon heavenly things. He became a shoemaker, thrived spiritually and materially, and came to be known as a benevolent enthusiast ever ready to engage in the cause of the poor and afflicted. He was remarkably persevering in the zeal with which he approached royal and other personages in high life to converse with them on matters pertaining to their religious well-being. The craft has bred poets innumerable of more or less excellence, more or less inspired with "the divine afflatus." Prominent amongst them appears the name of Robert Bloomfield, (born 1766, died at Shefford, Beds, 1823) - a man of whom the craft may well be proud. He was born and reared in poverty, but has nevertheless left, in his "native woodnotes wild," a rich legacy of poetic sweetness to all lovers of nature, and to the poverty-stricken strugglers in the battle of life. He commenced life as a Suffolk plough-boy, but afterwards removed to London, where, under the tuition of a brother, he learnt the art of shoemaking. It was in the stifling atmosphere of a London attic he wrote "The Farmer's Boy," so redolent of the sweet scents and sounds of rural life. Generously assisted by Capel Lofft, a well-known litterateur, and Thomas Hill, an honest-hearted drysalter, he was lifted from obscurity into fame. The poet was patronised by the Duke of Grafton who settled upon him a small pension, and what was better, obtained for him an appointment in the Seal Office, which, unfortunately, Bloomfield was obliged to resign through failing health. He obtained an excellent reputation as a ladies' shoemaker—a circumstance which shows that the poetic fire does not necessarily lessen the cunning of the hand; and also gained both repute and profit by the manufacture of Æolian lyres. He was not, however, without his detractors, and Byron and

Crabbe both sneered at the shoemaking aspirant for poetic laurels. Bloomfield's brothers, George and Nathaniel, were also shoemakers and poets, and Byron ridiculed the trio in the lines—

"Ye tuneful cobblers still your notes prolong, Compose at once a slipper and a song; So shall the fair your handiwork peruse, Your sonnets sure shall please, perhaps your shoes."

Nothwithstanding the ill-natured sneer of the scornful lord, we may accept the dictum of Mr. Disraeli, that the poems of Robert Bloomfield will take their places amongst the classics of our land. Bloomfield's life was far more noble than that of the noble lord who affected to despise him, and was a splendid example of self-abnegation for the good of others. The money that might have rendered his latter days free from the carking cares of poverty was expended in relieving the needs of his mother and a number of his poor relations. Bloomfield was truly one of nature's noblemen in heart as well as in genius. Then there are James Woodhouse, (born 1739) who enjoyed the friendship of Shenstone and who died at a ripe old age in the beginning of the present century; John Bennet, (born 1774) the parish clerk, shoemaker, and poet, of Woodstock, Oxon; John Strothers, (born 1776, died 1853) a Lanarkshire poet and the devout author of "The Poor Man's Sabbath;" Charles Crocker, (born 1797, died 1861) the poetical shoemaker of Chichester, where he was honoured and respected; John Blackett, (born 1786, died 1810) "the son of sorrow," a youthful poet of promise, born at Tunstill in Yorkshire: John Foster, a shoemaker poet of Winteringham, Lincolnshire, who published a volume of poems in 1793; Edmund Gill a gifted but unfortunate youth, who was a shoemaker's apprentice at York, and who belongs to the closing years of the last century; John O'Neil, (born 1777) described as the laureate of the Temperance movement, having taken the pledge at the hands of the apostolic Father Matthew ; and John Younger, (born 1785, died 1860) of St. Boswell's, Roxburghshire, author of a prize essay on "Temporal Advantages of the Sabbath to the Working Classes," and one of the best books we possess on "River Angling and Fly-fishing." David Service, too, a Scotch poet, who, gathering inspiration it would seem from Allan Ramsay's "Gentle Shepherd," plied both awl and pen with equal facility, deserves mention. In 1806 he published a volume of autobiographical poems entitled "The Wild Harp's Murmurs." He crossed the border and subsequently resided in Essex and in Suffolk, latterly taking up his

abode at Yarmouth. Service could write very respectable epigrams, of which the following are specimens—

"Apollo, why," a matron sigh'd,

"Are poets all so poor?"

"They write for fame," Apollo cried,

"And seldom ask for more."

"A blessing great is poverty,"
Cried Sam, a well-fed, fat Divine;
"True" Dick replied "Sir, that may be,"
But, oh! let competence be mine."

Nor must we omit mention of Gavin Wilson "an honest, merry fellow and a good boot, leather-leg, arm and hand maker, but as sorry a poetaster as ever tried a couplet." He styled himself "poet-laureate" to the St. David's Lodge of Freemasons, Edinburgh, and in 1788 he published some of his poetical compositions under the title of "A Collection of Masonic Songs and Entertaining Anecdotes for the Use of all the Lodges." In his preface to the courteous reader he pleads the importunity of his friends as his excuse for publishing them. He speaks in this contemptuous manner of his performance:

"You are inquisitive no doubt,

How this odd fancy comes about,

That old unlettered leather toaster

Should now commence a poetaster;

For to a more deserving name,

His mean productions found no claim."

A whimsical advertisement written by Gavin in 1793 is worth reproduction, if only as a trade curiosity, whilst it will afford some evidence of the nature of his poetic capabilities. It runs thus:—

"G. Wilson, humbly, as before, Resumes his thankfulness once more For favours formerly enjoy'd In, by the publick, being employ'd, And hopes this public intimation Will meet with candid acceptation. The world knows well he makes boots neatly, And, as times go, he sells them cheaply : "Tis also known to many a hundred, Who at his late inventions wond'red, That polish'd leather-boxes, cases, So well known now in many places, With powder-flasks, and porter mugs, And jointed leather arms, and legs, Design'd for use as well as show. Exempli gratia, read below Were his invention; and no claim Is just by any other name.

With numbers of productions more, In leather, ne'er performed before. In these dead times being almost idle, He try'd and made a leather fiddle, Of workmanship extremely neat, Of tune quite true, both soft and sweet, And, finding leather not a mute, He made a leather German flute, Which play'd as well, and was as good, As any ever made of wood.

"He, for an idle hour's amusement,
Wrote this exotic advertisement,
Informing you he does reside
In head of Cannongate, South side,
Up the first wooden-railed stair,
You're sure to find his Whimship there.
In Britain none can fit you better
Than can your servant the Boot-maker."

" (Signed)

GAVIN WILSON,"

Among more modern poets, members of "the gentle craft," are John Marshall, of Paisley; Charles Marshall, of Rogate, (born 1830); John Frederick Rowe, (born 1826) a London poet and political pamphleteer-author of a prize essay on "Labour and Relaxation," and pamphlets on "Parliamentary Reform," "Modern Legislation," "National Progress," and kindred topics; John Bedford Leno, (the editor of St. Crispin) whose poems are characterised by healthy sentiment and a manly spirit; and John Askham, whose graceful verses, with their true poetic ring, have made the shoemaker poet of Wellingborough an honoured name far beyond the limits of his native county, (Northamptonshire). This list of names would be glaringly defective were the name of the author of "The Purgatory of Suicides" not included. Thomas Cooper, one of the most learned and gifted of the sons of St. Crispin, is an honour to the craft of which he has himself said he "still thinks fondly" as having been a member of it. His life is one of the most splendid illustrations of the triumphs of human perseverance and energy over difficulties of inconceivable magnitude. Born in 1805, his early years were one painful struggle with privation and difficulties which must have crushed the spirit out of any ordinary man. His Chartism, his imprisonment in Stafford Gaol, his publication of the poem just mentioned, his scepticism, and his later and present career as an able and eloquent defender of the sacred truths which he once assailed are matters with which the public are well acquainted. He has distinguished himself not only in the theological arena, but in poetry and fiction and in general literature. A man of extensive acquirements, he is one of the best living monuments of the power of "self-help." Cannot the craft, too, boast of the Quaker

Whittier of Boston U.S., the poet of the Anti-slavery movement, who next to Longfellow, is the most popular of living poets in "the States;" and Hans Christian Andersen, of Copenhagen, whose charming poetry and prose have won for him a high place not only in the esteem of his Danish fellow-countrymen but of other peoples, into whose languages his works have been translated? The recognition of genius is always a gladsome thing, and we honour the appreciativeness of the Danes, when we are told that they lift their hats in respectful homage to this shoemaker poet as he passes down the streets of Copenhagen.

James Dacres Devlin, born at the commencement of the present century, was an accomplished litterateur and yet one of the best bootclosers in London. His shamrock-tongue (preserved amongst the rarities of the "St. Crispin" Museum,) is one of the most marvellous pieces of "closing" in the world. Devlin, who was born in Dublin, was a wanderer from his youth upwards; but whilst excelling at his trade he at the same time managed to acquire a large and varied knowledge of men and books. He was essayist, poet, and journalist. At one period he resided at Dover, assisting in the editorship of the Dover Chronicle. Then he contributed to Leigh Hunt's London Journal, and afterwards removed to Hereford, where he wrote "Helps to Hereford History, with some account of the great Mordiford Dragon." Subsequently he went to New York, where he was engaged as correspondent for the Daily News. He wrote several publications on the craft, and also started and conducted several short-lived trades' journals; but for some reason or another-probably because he lacked real business capacity—he could not succeed with them. He was a contributor to the Builder, the Spectator, and Notes and Queries. The latter years of his known life were spent in London, but he appears to have led a wretched existence, and about the year 1863 he "passed into obscurity." Heaven only knows the depth of misery which that phrase may cover in regard to the subsequent period of poor Devlin's life. It is said he had accumulated a vast amount of matter anent shoes and shoemaking amongst all nations-the result of the researches of thirty years. He purposed writing a trade history and it was even announced, but his manuscript passed with him away from human "ken."

A happier example of the achievement of literary eminence by one of the craft is that of John Kitto, (born 1804, died 1854). Deprived of his hearing in boyhood by an accident, then an inmate of Plymouth Union Workhouse, from which the friendless lad was apprenticed to the shoemaking, scarcely a drearier out-look could be imagined for his sensitive soul, swelling with the consciousness of capability for better things. But there were rifts in the clouds through which the promise

of a brighter dawn fitfully gleamed. His talents attracted the attention of a sympathizing friend, Mr. Grove, of Exeter, who had both the will and the power to help him, and he was enabled to engage to "the top of his bent" in the intellectual pursuits that were his chief joy and solace. From thence the success of the workhouse lad became assured. Kitto's "Pictorial Bible," and his "Encyclopædia of Biblical Literature," with other publications on religious topics are amongst the memorials which this deaf workhouse apprentice has left of the intellectual power and energy that may grace the occupant of a shoemaker's seat. Amongst the truly great must be named that hero of humble life, John Pounds, (born 1766, died 1859) the philanthropic but crippled cobbler of Portsmouth, the founder of the first ragged school. His position was of the lowliest, his means were of the scantiest, but he had a great heart, rich in love for the neglected waifs and strays of juvenile humanity—

"Spilt like blots about the city Street and quay and palace wall."

And he took them into his pity. That poor cobbler in his lowly stall, in some back street of Portsmouth, gathering the "little blackguards" as he fondly termed them, around him to do them all the good that lay in his power is at once a rebuke to the ostentatious charity-mongering of the day, and an example for those who think their opportunities and influence for good are but infinitesimal. Here was a cobbler, poor and unlearned, whom no inconsiderable portion of "society" would have regarded with supercilious contempt; but whatever his hand found to do, he, with a lofty Christian spirit, did with all his might. And so from the cobbler's stall there shone the light of as true a greatness as ever illumined this earth with its benign influence. To quote from John Plummer's "Songs of Labour:"—

"The poor shoemaker there
No rich reward might claim;
No tomb of marble pure and white
Records his honour'd name;
Yet in his heart he felt a bliss
To mortals seldom known,
And held within his breast a joy
That others might not own.

Oh, brave John Pounds! O, noble heart! Whose deeds of goodness shame
The paltry schemes of statesmen proud
Who talk themselves to fame.
He solved the problem of the age,—
He taught neglected youth,
And bade them leave the ways of sin
For those of God and truth."

Then there is Richard Buxton, (born 1786, died 1866) the self-taught sheemaker-botanist of Manchester, whose whole leisure was devoted to the peaceful but absorbing pursuit of botanical research. He was himself a proof of the truth of his own dictum, that "the true botanist is generally an ardent admirer of all that is good and beautiful in nature." Side by side with him must be placed Thomas Edwards, (born 1815) the shoemaker naturalist of Banff, who gratified his predilections for natural history, manifested from an early period of his life, by exhaustive investigations of the natural history of the district in which he resided. The Christian ministry, past and present, has numbered many men who have risen from the shoemaker's bench. Notable amongst them was the Rev. William Huntington, a popular preacher of the last century, who, in derision of academic degrees, used to append to his name the initials S. S.-Sinner Saved-a peculiarity still to be observed on the title-pages of his writings. Not less eminent was the Rev. Samuel Bradburn, "the Demosthenes of Methodism," who was born at sea in the Bay of Biscay. One of his biographers represents his eloquence as "resembling the sublimity of his native ocean and the lofty and jutting rocks that overhang the stormy gulf which was the scene of his birth." He was one of a trio,-the other two being Rowland Hill and Nathan Wilks,-to whom all the anecdotes of clerical eccentricity current in England during the early part of the present century were attributed. He was witty and satiric and was noted for the severity of his Philippics. On one occasion, at the Wesleyan Conference, some young ministers were dwelling on the great sacrifices they had made for the cause of Christ, and, as Bradburn thought, were laying rather too much stress upon them. As most of them had risen from occupations quite as humble as his own, Bradburn suddenly rose and said: "Yes, dear brethren, some of you have had to give up your all for itinerancy; but we old men have had our share of these trials. As for myself, I gave up for the ministry two of the best awls in the kingdom-a great sacrifice truly to become an ambassador of God in the Church and a gentleman in society." Bradburn was one of the earliest Presidents of the Wesleyan Conference. A more recent instance is that of the Rev. John Burnet, a well-known Congregational minister of Camberwell, who was born in 1789, died June 10th, 1862. He was a friend of John Foster, the great essayist; and Robert Hall, the eloquent Nonconformist divine, and was himself a keen politician. His political activity and his association with movements of public utility and progress brought him into contact with eminent men of both Houses of Parliament, and he exerted a wide-spread influence. His oratory

was of a sufficiently high character to compel the approving criticism of the *Times* newspaper,—no mean compliment under the circumstances. Noah Worcester, D.D., (born 1758, died 1837) an American clergyman, was another famous son of St. Crispin. In addition to his ministerial duties he edited one or two religious publications and also wrote several theological works. "One of the sound and strong pillars" of the revolution, which gave being to the United States,—Roger Sherman—began life as a shoemaker. Later he turned lawyer and ultimately rose to be Judge of one of the Superior Courts. He was one of the signatories of the Declaration of Independence in 1776, was a Member of the first Congress and continued a Member of that body till his death—a period of nineteen years.

Assuredly the bead-roll of the "gentle craft" is one of which the humblest sons of St. Crispin may justly be proud. The lives and genius of the men we have named are sufficient to cast lustre on any calling, as they certainly do upon the humble but useful trade of shoemaking.

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No other trade a brighter claim can find,
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To dare heroic and in suffering tried!"

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Arcaded with Italia's elegance.
But, where grim battlements are wont to frown,
The pious architect with sculpture rare,
A psalm bath letter'd in the massive stone:
The graven Scripture peoples the blest air
With holiest thoughts; these the eye calleth down
To teach the heart security thro' prayer.
Rev. G. S. CAUTLEY.

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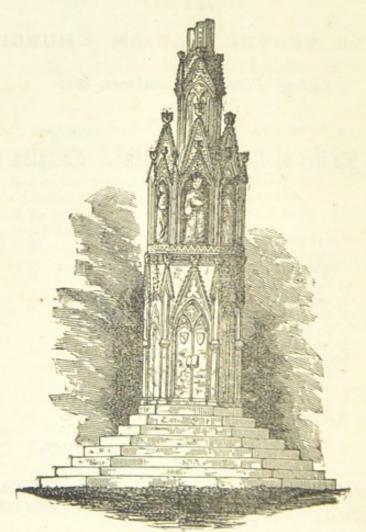
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#### Memorials of the Rev. John Dod, M.A.

" MR. TAYLOR of Gold Street, in this town, has just published under the above title several literary memorials of the eminent Divine who from 1624 to 1645 was the Rector of Fawsley, in this county. In his preface he states that the publication of the pamphlet was undertaken at the request of Sir Henry Dryden, Bart., of Canon's Ashby, a copy of the early edition of "The Sermon on Malt," having been sent the hon . bait. by Mr. Albeit Hartshorne. Dr. Dod ministered for some time in the parish church of Canon's Ashby, and when he died in 1645, had been twentyone years Rector of Fawsley, and had attained the ripe old age of 91. Not the least interesting feature of the Memorials is the insertion of the text of the only three known MS, versions of the Sermon on the Word "Malt"-the variations in the versions being worthy of note. The dates of the MSS, are all contemporary with Dod. The work further comprises "The Worthy Sayings of Old Mr. Dod. Fit to be treasured up in the Memory of every Christian. In Two Parts;" a "Bibliograph. ical List of the Writings of John Dod. With biographical notice by the Rev. W. D. Sweeting. M.A.; " and " References to Biographical Notices of John Dod." To quote still further from the preface, Mr. Taylor says, "It has been sought to preserve in every detail the quaint characteristics of the original editions of the writings here embodied; and the Publisher trusts that his efforts to reproduce the quaintest sermon and sayings of this eminent divine in their original garb may meet with the appreciation not merely of the bibliophile and antiquary but of the general public." Certainly this effort to perpetuate the memory of one of our most eminent Northamptonshire Divines, merits the appreciative support of the public."-Northampton Herald, October 30, 1875.

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A

## Calendar of Papers

OF

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OF

THE REIGNS OF ELIZABETH & JAMES I., 1580—1605.

PRESERVED AT RUSHTON HALL, NORTHAMPTONSHIRE.

The discovery of these papers is very interesting. In 1828, on removing a lintel over an ancient doorway in the Great Hall, a handsomely-bound Roman Catholic book of devotion fell out upon the workmen. This circumstance at once led to further examination, and a very large recess, or closet, was discovered in a thick stone wall, of about five feet long, and fourteen or fifteen inches wide, almost filled with bundles of manuscripts, and containing about twenty Catholic books in excellent preservation. The contents of the manuscripts are various, consisting of historical notes, by Sir Thomas Tresham, rolled up with building bills, deeds, and farming contracts and of a portion of the domestic correspondence of the Tresham family between the years 1580 and 1605 In a manuscript letter found amongst them, some light is thrown upon the design of Sir Thomas Tresham in the erection of the singularly unique building, the Triangular Lodge, and the reason of his selecting that peculiar mode of illustrating his favourite doctrine the Trinity. There is strong reason to believe that these books and papers were conceal ed in the latter end of November, 1605, as the paper of the latest date is a me morandum, without a signature, of certain bonds, therein stated to have been delivered up to Mrs. Tresham on the 28th November, 1605, by the writer of the memorandum. Sir Thomas Tresham, to whom and whose connection the papers mainly relate, had died in the preceding September, and his son, Sir Francis Tresham had only succeeded to the title and the estates a month or two, when, on November 12th, 1605, he was apprehended on the charge of complicity in the Gunpowder Plot. This doubtless led to the concealment of the papers, whilst those that were strictly political were in all probability destroyed. The papers though not specifically relating to the Gunpowder Plot, contain much valuable information upon the condition and domestic history of the Roman Catholics at that period, their expectations from James I., and their grevious disappointment on his accession, and they throw great light on the causes which led to the conspiracy.

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# TESTIMONY

Against

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Being feveral Reasons against those things, By one who for Good Conscience sake hath denyed and forsaken them,

John Mulliner.

John Mulliner, being Town and Country talk, determines to clear himself and the Truth of God by giving reasons why he left off making Borders and Perivigs-Youthful longings after the peace of God-Seeks instruction from Simon Ford of Allhallows, but in vain-Inclines towards the Quakers who are suffering persecution-His inclination treated as "a Fancy and a Whimsie, Bewitching and Delusion "- Seeks relief in music but doubts what good its sounds can do him -Burns his musical instruments—As a testimony against his employment, burns a wig before two men whom he had instructed in it-Leaves Periwig making, in which he has suffered much self-conden to new Rebuts the charge that the Quaker "come from the Jesuits or Papists"—His creed as to doctrine and the Church— A persuasive to Holiness-His relations stirred up against him-Lessons of the great Fire of Northampton, and Storm of Thunder, Lightning, and Hail-Appeal on behalf of the Quakers-His lameness and resignation-Warning against slighting the spirit of God-Urges lowliness and humility-Prays for his calumniators-The futility of persecuting the Quakers and their steadfastness-Closing appeal.

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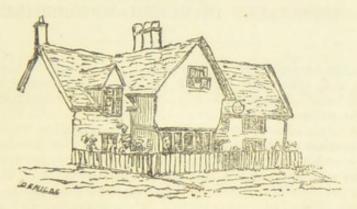
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A very valuable contribution to the social and religious history of Northamptonshire, and the only attempt yet made to present in any form an account of the establishment of Sunday Schools in the county, from the earliest period, and the subsequent progress of the movement. At the outset we are reminded that as an effect of recent educational legislation we are called upon to face the question of the relation and mission of the Sunday School to the people. In searching for a solution of this question we are taken back to the early struggles and triumphs of this great institution; and the circumstances which led the great Robert Raikes to try to stop the profanation of the Sabbath day by its establishment, are narrated with sympathy and power. Earlier efforts in this direction at home and abroad, are noted in passing, and we are brought to the time when the great wave of the movement swept over Northamptonshire. In 1785 the first Sunday School in Northamptonshire was opened in the town of Wellingborough, and from thence we have a gratifying record of the establishment of Sunday Schools at Northampton, Brixworth, Culworth, Spratton, Creaton, Pitsford, Moulton, Welford, West Haddon, Long Buckby, Floore, Crick, Collingtree, Byfield, Duston, Earls' Barton, Brington, Towcester, Ravensthorpe, Brampton, Pattishall, Brigstock, Corby, Kingsthorpe, Rothersthorpe, Weedon, and other places. Many of the details of the management of the Schools are full of a quaint interest, which will henceforth take their place amongst the curiosities of Sunday School life. Amongst rewards given, for instance, we find a hat, a pair of stockings, a handkerchief, a bonnet, &c., and in another instance, children were paid for good attendance. Some of the methods by which the Sunday School was at first supported are novel. At Stony Stratford, for example, a dramatic company performed the tragedy of Jane Shore for the benefit of the Sunday Schools in that town. These more fully appear in a series of extracts, which form the Appendix, and which, relating to the early History of Sunday Schools in Northamptonshire, are referred to in the body of the paper. These extracts, having been taken from contemporary records, such as old numbers of the "Northampton Mercury," and the Minute books of various Sunday Schools in town and county, will, the publisher is satisfied, be considered by all interested in Sunday School work of real value. They will enable us, who live in a time when Sunday Schools, having safely surmounted the preliminary difficulties which beset every great movement, are a recognized national institution, to understand somewhat of the manner and spirit in which the noble work was entered upon ninety years ago. It will be seen, as only such records can show, how gladly the Sunday School was hailed by good men as a means of promoting the moral and spiritual welfare of the uneducated and, too often, neglected poor. The collection of these materials has involved much personal labour and research, and being, in this form, permanently preserved, they cannot fail to have a very general interest.

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S. Side of Choir .,

The Altar

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The Dean's Gate

RUSHTON:

East Prospect, 1750

\*East Front of Hall

\*South-west view of Hall

\*The Triangular Lodge

Carved Chair, from Lodge

Naseby Temple

View at Peter's Spring

Recumbent Figure, Bath

Room

Old Bridge, with Arms of the Cockayne Family

The Church

Knight Templar in Church

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Pilton Rectory & Church

Preston Capes Church

ROTHWELL:

The Church, 3 views

\*Tomb of Rev. T. Browning

\*Tomb of Rev. R. Davis.

The Market House

The Grammar School

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Clare's early poems are remarkable, considering the circumstances under which they were written, for their powers of description, for their enjoyment of nature, for their refinement of expression, and for their maturity of rhythm and general accouracy of rhyme. His pleasant verses in a striking manner mark the simple and thoroughly moral nature of the Poet. For grandeur he not only did not care but it was utterly distasteful to him. To wander about his native fields, and find in them the poems which made the happiness of his life, was all he desired. \* \* \* " The Rural Muse" is full of exquisite pictures of rural life and scenery, painted with a mature and masterly hand. \* \* \* Not long after the publication of this charming little volume to which Clare's fame as a poet may be safely entrusted, the hallucination commenced which gradually increased until the sad necessity came of subjecting to restraint a nature as little calculated to endure it as that of the bird [the nightingale] whom he describes so appreciatingly. Poor Clare! In this volume he says-

> I love to walk the fields: they are to me A legacy no evil can destroy.

Little did he imagine how dire an evil was even then threatening him, destined ultimately to remove him from all that he loved so dearly, and to deprive him even of the legacy which he fancied indestructible. — Northampton Mercury.

One great grief of Clare's life was leaving his native village and home, to which he was attached with a passionate affection which none but the tenderest of minds can realize. Clare was not the Poet of Humanity, but the Poet of Nature. In his poems men and women occupy but an inferior position. His whole soul basked in the scenes of beauty with which the world is adorned. Hence his attachment even to the most insignificant things with which his early days were surrounded. So strong, indeed, was his love for his native place, that his widow expressed a firm conviction that his mental malady was increased by the grief felt in being separated from it .- Northampton Herald.

There are no tawdry and feeble paraphrases of former poets, no attempts at describing what the author *might* have become acquainted with in his limited reading: the woods, the vales, the brooks—

"the crimson spots
I' th' bottom of a cowslip,"

or the loftier phenomena of the heavens, contemplated through the alternations of hope and despondency, are the principal sources whence the youth, whose adverse circumstances and resignation under them extort our sympathy, drew the faithful and vivid pictures now before us.—

Quarterly Review.

The great charm of his poetry is that it deals with what is nearest and dearest to him, and that much as he loves Nature—that sweetest humble nature in midst of whose delight he lives—he never flies into any affected raptures—never seeks to intensify beyond the truth any emetion he owes to her—but confides in her inspiration with a grateful and a filial heart. And verily he has had his reward. For thus he has been privileged to converse with Nature, who is well pleased with her pious son, and makes revelation to him at her own sweet will.—

Professor Wilson, in Blackwood's Magazine.

We cannot refrain from quoting here once more the really wonderful lines which we quoted when writing on the occasion of Clare's death—[the stanzas beginning "I am! yet what I am who cares, or knows f]—because in their sublime sadness and their incoherence they sum up the one great misfortune of the poet's life—his mental isolation—his inability to make his deepest character and thoughts intelligible to others—with such marvellous effect.—Spectator.

Among what may be called the peasant poets of Great Britain John Clare stands in the first rank—before Bloomfield, behind Burns, but by the side of Hogg. \* \* \* In painting the minute aspects of Nature Clare was almost as choice and as happy in his management of form and use of colour as Wordsworth himself.—Athenoum.

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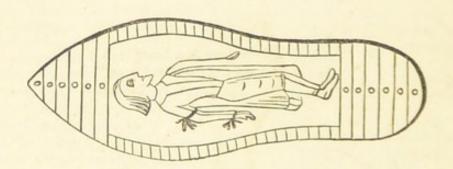
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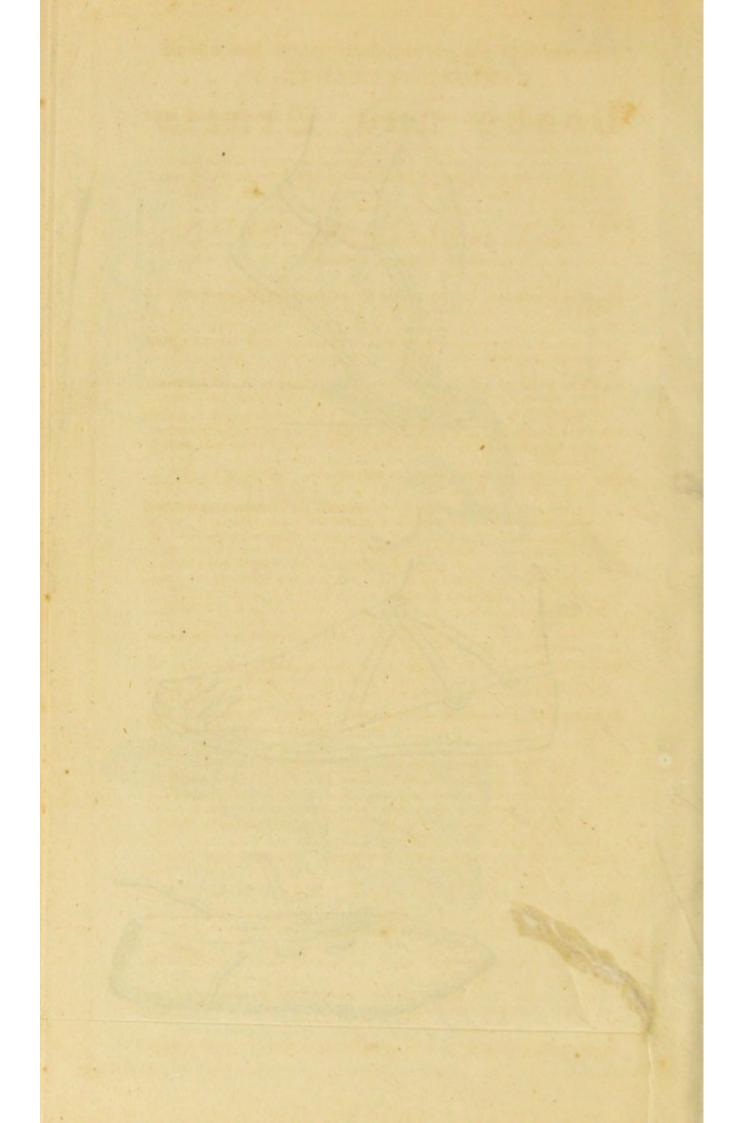
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